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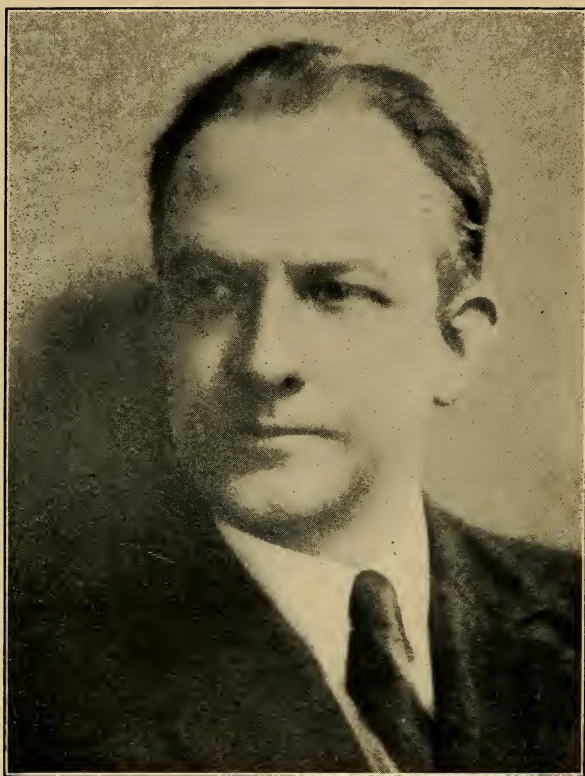
*Henry Hadley*

*Ambassador of Harmony*



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Henry Hadley

# Henry Hadley

*Ambassador of Harmony*

BY

HERBERT R. BOARDMAN



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DEDICATED TO  
MY MOTHER



*"When a man passes on something to the succeeding generations which helps and inspires them, that giving is itself a symbol of immortality, for whatever contributes to generous, pure, highminded human living is of God."*—HENRY HADLEY.

## PREFACE

In 1923 the author wrote a monograph concerning Henry Hadley and his work, which was the first extended commentary ever written upon the subject. Prior to that year the only reviews of Dr. Hadley's work were to be found in magazine and newspaper articles, or perhaps a few publishers' catalogues. In an interview with Dr. Hadley in 1928, permission was asked to enlarge and publish this monograph, which was readily granted. The work has never been published, however, but the plan has been expanded to that of a more comprehensive book based on the original. The composer-conductor, in a letter to the author, written January 22, 1931, expressed himself as follows: "Of course I would like you to go on with the plans you have in regard to your biographical, historical book."

The author feels peculiarly fitted to write a work on Dr. Hadley. He is a native and resident of the composer's home city, a long time friend of the family and has, during the past twenty years or so, been able fully to absorb the Hadley tradition. This, together with the experience of a musician and his detailed study of the composer's work, enables him to appreciate to a marked degree Henry Hadley's place in American music. Sitting in his boyhood days under the inspired direction of Dr. Hadley's father, then director of music in the schools, the writer learned much regarding the early life of the illustrious son, with whom he became acquainted in 1909, soon after Dr. Hadley's return from Germany.

For much of the material in this book, the writer wishes to acknowledge gratefully the information granted by many residents and former residents of Dr. Hadley's home town, including his relatives. Grateful acknowledgment is also made to the various books, periodicals and newspapers from which material has been gathered.

With hope that this volume will not only enlighten many art-loving Americans, but will also aid in giving to Dr. Hadley a measure of the recognition due him, the author gladly submits these pages to all interested readers.

Somerville, Mass., July 29, 1932.

H. R. B.

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## CHAPTER I

### A NEW ENGLAND BACKGROUND





## CHAPTER I

### A NEW ENGLAND BACKGROUND

America is rapidly becoming, in the truest sense, a musical nation, producing eminent composers ranking with the best in other lands. New England, long recognized as the fountain head of American literature, may also be called the fountain head of American music. Much that is fundamental, noble and enduring in American thought can be traced in some way to those spiritual and rugged qualities characterizing the early New England settlers. The region which they colonized was a most fitting and logical place for our nation's music to have its birth, and from the foundation laid therein, dates the history of American musical art.

The intellectual atmosphere of Boston, so inspiring to the authors and poets of America's golden literary age, seems to have been equally inspiring to the first important American composers. The names of Paine, Chadwick, Foote and Parker may be recalled among the foremost Bostonian music writers, and MacDowell, though not a native, worked and sojourned for several years in Boston. A member of this New England group who has become one of our greatest composers and conductors is Henry Kimball Hadley.

Henry Hadley comes of pure American stock and of a family of musicians long identified with musical affairs in the city of Somerville, Massachusetts. His grandparents, Samuel Dexter and Mary Oliver Hadley, moved to Somerville from Boston in 1853.

Samuel D. Hadley was a teacher of music in the Somerville schools, and was succeeded about 1870 by his son, S. Henry Hadley, father of the composer. The composer's mother, formerly Miss Martha Conant, daughter of Ezra Dean and Betsey Skeele Conant, was at one time known as a pianist and contralto soloist. The Conant family also moved to Somerville in 1853, and the present Conant-Hadley homestead was erected at that early date by Mrs. Hadley's father.

The name Hadley originally meant "a heath for cattle grazing," and the earliest Hadley arms appeared in 1397. Henry Hadley's ancestry has been clearly traced to the New England settlers of English extraction. Although slight discrepancies appear in the genealogical record, he is apparently a descendant of Anthony Hadley, who was born in Scotland in 1694, of English parents, and early migrated to Massachusetts, where in 1714 at Reading he married Abigail Holden, daughter of Samuel and Anna Lawrence Holden. The direct line of succeeding generations is given as follows: Anthony Jr., who married Abigail Green; Thomas, who married Sarah Dexter, descended from Richard Dexter; Samuel Dexter Hadley, who married Elizabeth Russell Bellows; and the composer's grandfather, Samuel Dexter Hadley Jr., who married Mary Oliver, a native of Dorchester and daughter of John Oliver the pilot, of England. The family settled in the neighborhood of Boston, living for the most part in Stoneham and Medford, holding property for some time around the picturesque shores of Spot Pond.

On the maternal side Henry Hadley is a descendant of the noted Roger Conant, son of Richard and Agnes Conant of England "esteemed for their exemplary piety." (Conant Genealogy). Roger Conant was born in East Budleigh, Devonshire, England, April 9, 1592, was married in London in 1618 and came to America in 1623, probably in the ship "Ann," landing at Plymouth. He took part in several expeditions to Boston Harbor, where Governor's Island, on which stands Fort Winthrop, was originally named for him—Conant's Island. Being a Church of England man he did not enjoy living with the Pilgrims in Plymouth, so eventually settled at Nantasket. While living there he was made governor of the new colony on Cape Ann established at Gloucester. Circumstances caused the colony to dwindle and sometime after 1625 Conant led the remnant of his people to Salem, where his leadership gave way to that of John Endicott in the forming of the Massachusetts Bay Colony. His term as governor of Cape Ann revealed his great administrative talent. He was made a freeman in 1634 and helped to form the township of Beverly in 1668. Roger Conant died November 19, 1679. The location of his grave is unknown but the site of his home on Essex St., Salem, has been marked. Although not himself a Puritan, Roger Conant has been called one of "the sentinels of Puritanism in the Bay of Massachusetts."

The ancestral line is carried on through Lot, John, Benjamin and Ezra to Amos Conant, descendant of Roger in the fifth generation and a Revolutionary

War veteran, who migrated to Vermont, finding his way to Irasburg in that state "by marked or spotted trees." (Conant Genealogy). His grandson Ezra Dean Conant was born in Irasburg, Vt., November 3, 1812, and in 1841 married Betsey Lowell Skeelee of Danville, Vt., after which he came to Boston, settling in Charlestown and later in Somerville, finally becoming the grandfather of Henry Hadley. On the Conant side there is a possibility that Henry Hadley may be descended from one of the Mayflower passengers and the records show that he also comes of a line identical with that of John Eliot—Apostle to the Indians—whose father was one of Mr. Hadley's ancestors in County Essex, England.

The ancestors of Henry Hadley were highly respected citizens of the communities in which they lived, many of them holding important town offices at various times.

At the time Ezra D. Conant built his house in Somerville, the mother of the future composer was a child of six, the date of her birth having been recorded as May 19, 1847. More than fifty years of her life have been spent in the aforesaid house, where she continues to reside (1932) with her younger son, Arthur Hadley, well known violoncellist. Both families were prominent in the Franklin St. Church, nearby, for many years, the Hadleys in a musical way and the names of Mr. and Mrs. Ezra D. Conant appearing on the list of charter members who organized the church May 3, 1855. In the souvenir booklet commemorating the Diamond Jubilee of this First Congregational Church in Somer-

ville, 1928, appears the following record, made soon after the laying of the corner stone of the original edifice in 1854: "It was voted to procure an organ at a cost not exceeding \$1,600, and to have the same completed, and in the church, at the dedication of the same. Next, a committee on music is appointed to wait on Mr. S. D. Hadley and to ascertain his terms for conducting the music for one year upon this organ yet to be built, for this church, whose day of dedication is nearly six months in the future. Yes! they wait on him and do engage him." This building as a matter of fact was destroyed by fire in 1867 and replaced by the present brick structure the following year. Among other facts recorded in the Diamond Jubilee booklet we read that Ezra D. Conant was treasurer of the church for thirteen years.

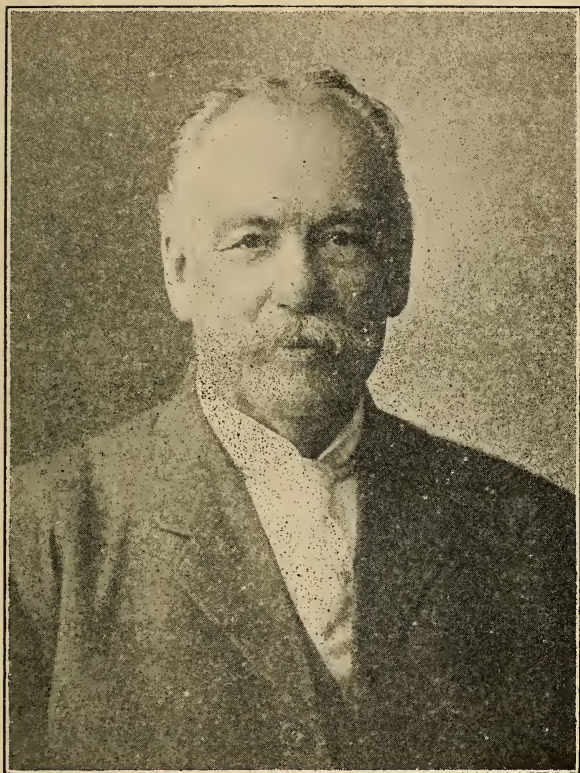
Somerville, a residential city of one hundred thousand people and one of the most thickly settled suburbs of Boston, was, during the period when the Hadleys and Conants located there, a quiet, attractive community pleasantly situated on seven hills, not densely populated, and more or less rural in character. The soil of Somerville is most historic; there in the early days of the colony lived Gov. John Winthrop on his extensive Ten Hills Farm; in those soul-stirring days of the Revolution, Paul Revere galloped through the present Somerville on his midnight ride to Lexington and Concord. The hills on which the city stands were fortified in connection with the siege of Boston, and from one of these lofty eminences an American flag first bade



defiance to an enemy. General Gage and his troops captured the powder from its place of storage in an old stone mill standing within the city's limits, and on that eventful June day in 1775, nearby in old Charlestown raged the Battle of Bunker Hill. Surely a region replete with historical associations which might well serve to inspire its sons!

S. Henry Hadley had charge of the music in the schools of Somerville for over forty years. He was a most beloved citizen and highly respected musician who brought the standard of public school music in his home city to a plane of loftiest achievement, and his name is well-nigh a household word among the older families of that city. He was a broadly educated musician, active in many branches of his art. Under his direction the pupils of the Somerville High School rendered model performances of such works as Haydn's oratorios, "The Creation" and "The Seasons," Mendelssohn's "Elijah," and Verdi's "Requiem" in Symphony Hall, Boston, and the music which he provided for the school graduation each year was a notable feature of the city's activities. He was honored and loved by thousands of people who had the privilege of attending the Somerville schools during his long career of faithful service.

S. Henry Hadley was born in Boston on November 22, 1844. He was educated in the Lyman and Chapman schools in Boston and the Prescott School in Somerville. He was graduated as one of the class of six from the Somerville High School in 1862 and delivered a Greek oration upon this occasion. At the age of fifteen he was playing the organ at a



S. HENRY HADLEY  
Father of the Composer





church in Medford, Mass., and began his work in the schools in 1868. He and Martha Conant were married on October 28, 1869, and their two sons—Henry and Arthur—were born in 1871 and 1875, respectively.

Mr. Hadley played eleven years in the Winthrop Church in Charlestown and in the Prospect Hill and Franklin St. Congregational and First Unitarian Churches in Somerville. He was connected with the great Peace Jubilee in 1872, and during his career as a teacher, supervised the music in the schools of seven Massachusetts communities—Everett, Reading, Watertown, Weston, Medford, Brockton and his home city. The greater part of his work was accomplished in Somerville, where he had, along with the school work, full charge of music for Memorial Days and other celebrations. The Somerville Journal pronounced him "The Recognized Musical Leader of Somerville!" He conducted the Winchester, Mass., Orchestral Club in 1912 and taught much, privately, in his own home. In younger days he conducted the Amateurs of Charlestown in productions of the Gilbert-Sullivan operettas; and was an Honorary Member of the Handel and Haydn Society of Boston at the time of his death.

The writer well remembers the late Mr. Hadley and retains many fond memories of his enthusiasm for his art, his tremendous capacity for hard work, his kindly and lovable nature, unfailing sense of humor and love for young people, always bringing out the best that was in them. A former Somerville school boy who admired Mr. Hadley wrote some-

what as follows: "One of the most impressive moments of my life was when I saw him conduct that massive production of 'Elijah' in Symphony Hall. I like to recall him in those brilliant surroundings, his baton raised, and with his fiery enthusiasm leading us in the great chorus, 'Thanks be to God!' That picture of our Mr. Hadley will remain indelibly impressed on my mind forever."

Mr. Hadley was a great sportsman, a lover of out of door life, and always made the most of his vacation periods, spent in the woods of Maine, New Hampshire, Vermont and New York states, or at his summer home on the island of Martha's Vineyard. He was exceedingly proud of his two sons, and during the weekly school music lesson he would tell, as he improvised at the piano, of some new artistic triumph of "my son Henry." He once said that the proudest moment of his life was when he saw the audience at the Norfolk, Conn., Festival in 1911, rise to greet his son Henry, who had just appeared on the platform to conduct his newly composed fourth symphony.

Mr. Hadley passed away in Boston, on February 2, 1915, beloved and highly respected, having contributed greatly to the cultural enrichment and permanent joy of the many hundreds of students with whom he came in contact.

So much for Henry Hadley's musical background!

**CHAPTER II**  
**BOYHOOD AND STUDENT DAYS**



## CHAPTER II

### BOYHOOD AND STUDENT DAYS

Henry Kimball Hadley was born in Somerville, Mass., on December 20, 1871. His birthplace, a rather small, unpretentious dwelling where he spent his boyhood, stands today (1932) in its original location at 66 Myrtle Street and until quite recently remained in the possession of the family. It was in the front upper chamber of this house that Henry first saw the light.

Henry K. Hadley revealed great musical talent at an early age, manifesting a marked ability for composition. He began to compose when a small boy, and upon being questioned as to what he would do after growing up replied, "I am going to write a piece for my brother to play." Arthur, four years his junior, also began a musician's career when very young. The two boys attended the Prescott School nearby, Henry being an excellent student, although his thought was so completely wrapped up in music that his teachers found melodies written in his school books. Consequently his father lost no time in giving him elementary lessons in music.

His mother at first opposed the lad's choice of a musical career, but finally Henry's enthusiasm won the day. It was when he was twelve years old that the decision was made and the question of his career settled for all time. His parents found him one day stretched upon the floor in the little home on Myrtle Street absorbed in a manuscript. Upon investigating they found that the boy had composed a set of

waltzes and this in spite of the fact that he had received absolutely no training in harmony or orchestration. This determined his father to place him with the best teachers available in Boston, and by the time he was seventeen, he had composed his own little operetta "Happy Jack," still produced with evident enjoyment in schools, colleges, etc.

The family attended the Congregational Church on Franklin Street, where Mrs. Hadley formerly sang, and the young composer took full charge of the music there at the age of sixteen, remaining in the capacity of organist and director for about four years.

Henry Hadley passed a happy boyhood in which work, study, and play were equally divided. Somerville in those days was a very pleasant little town of much individual charm. The district locally known as East Somerville, where the Hadleys dwelt—an attractive residential section with quiet shaded streets and comfortable homesteads—formed a pleasant background. There was a neighborly spirit among the old families living there and more or less of that community life found in many an American town during the serene seventies and eighties. The proximity of Boston proved an advantage and the old-fashioned horse-cars ambled merrily along Somerville's dignified Broadway, to and from Boston. It was a rather long ride in those leisurely conveyances through Charlestown to the heart of the New England metropolis.

Only a stone's throw from the Myrtle Street house stood the more pretentious home of Henry's Grand-



father Conant, at the corner of Pearl and Florence Streets—the present dwelling place of the family. Whether or not Henry and Arthur Hadley took active part in the social diversions of the young people of Somerville at that period, it is certain that they were lovers of nature and out-door life. They inherited from their father a love of the out-doors, and in addition to the usual games, were interested in the birds, in animals, in plants, and, at one time, in the study of butterflies.

Henry's dominating thought, however, was of music and all occasions served to arouse the impulse for musical expression. Old Somerville residents recall Henry as a fair-haired young lad of pleasing address, with a happy open countenance—sincere, honest, enthusiastic—having high ideals and aspirations. He was of great assistance to his father not only in the schools, of which Mr. Hadley had charge, but in the orchestral work at various mountain resorts where it was his custom to furnish the music—such as Bethlehem, N. H., and Saranac Lake, N. Y. He conducted a juvenile orchestra at home in Somerville, which was made up of his school friends.

The atmosphere of the Hadley home was always an intensely musical one, every member of the family, as well as their youthful friends, participating in the ensemble playing. Informal musicales were the order of the day—and Sunday was given over, from morning till night to trios, quartets; and everyone in sight was requisitioned. Henry arranged music for various combinations of instruments to

be performed at these delightful gatherings and acquired his first experience in conducting upon such occasions. The distinguished composer, Henry Gilbert, also a native of Somerville, was a frequent visitor and, like young Henry Hadley, was an admirer of Richard Wagner. Between the musical evenings at the Hadleys' and those which Henry Gilbert arranged at his home in Cambridge, these youthful musicians made the acquaintance of much music not then well-known on this side of the Atlantic. The Hadley family had frequent evenings devoted to string quartet playing, at which Henry played first violin; Henry Gilbert second violin; the elder Mr. Hadley, viola; Arthur Hadley, 'cello.

The Hadleys often took their sons to concerts and operas, which with their music at home, afforded Henry a marvelous foundation for his future work.

On December 9, 1889, at eighteen years of age, Henry Hadley gave a concert consisting entirely of his own compositions in Somerville, at the Franklin Street Church,—a program of which may be seen in the Allen A. Brown musical collection at the Boston Public Library. Henry was presented during this eventful evening with a violin made of flowers.

The year 1890 found the Hadleys dwelling at 46 Pearl Street, and it is to this old home, where his parents and grandparents lived, that the composer frequently repairs to find a tranquillity which New York itself scarcely offers. He has written many works, at least started and mapped them out, in this old dwelling so closely associated with his early childish memories. Although the greater portion



BIRTHPLACE AND BOYHOOD HOME  
66 Myrtle Street, Somerville, Mass.



of his life has been spent elsewhere and he is a confirmed New Yorker, nevertheless, as his father once remarked, he still "belongs to Somerville root and branch," which is synonymous with saying that he belongs to New England.

Henry often assisted his father in drilling the school choruses, and upon one occasion took full charge of a graduation program at a moment's notice. Former students have often described the young musician's visits to the various schoolhouses. He usually carried his violin and seemed so imbued with enthusiasm for the work, that the pupils always found it an inspiration to sing under his direction. He was continually working—composing, arranging, conducting—and the practical, invaluable experience thus acquired, laid a firm foundation for his public career.

During all this time the young man was making rapid strides with his studies in Boston, the violin with Henry Heindl and Charles N. Allen, harmony with Stephen A. Emery, counterpoint and composition with George W. Chadwick. Idealism and beauty of form in music were instilled in his mind at an early age by George Chadwick. Mr. Hadley's father took Henry to him as a youth of fourteen, and his lessons in counterpoint in Chadwick's little study at the South Congregational Church in Boston were precious hours of inspiration and sympathetic understanding. Mr. Chadwick as a teacher was painstaking and thorough, and never failed to interpolate his instruction with witty remarks and anecdotes drawn from his inexhaustible knowledge of

the masters. He could always illustrate his points most aptly with examples from the great writers, which greatly stimulated his pupil.

He had exquisite taste and always chose the richest, warmest and loveliest colors of the musical palette. In speaking of him Mr. Hadley related, "I well remember the beauty of a certain passage in his 'Lovely Rosabelle,' a ballade for solo, chorus and orchestra which he had published at that time. He made the choice combination of the low quality of the altos in the chorus with the high register of the tenors, with the result that the blending of this unison passage gives a peculiarly unearthly and ghostlike effect—a very impressive one. But he frequently achieved such startling effects due to his knowledge of the orchestra and voice.

"Once I took to him for criticism a song to the text, 'If Love Were What the Rose Is,' by Swinburne. As he came upon a place where the chords alternate for several measures from major to minor, a merry twinkle came into his eyes and he looked up saying, 'Well, perhaps you like to see a man with a green necktie—but it is very bad taste.' May I say that green ties were not in vogue in 1887? I eagerly anticipated all of my lessons and never failed to carry away something very substantial."

It was Mr. Hadley's privilege later in life to claim Mr. Chadwick as colleague and friend. His summer home on Martha's Vineyard Island was close to the Hadleys' and there they have spent many happy hours, walking, bathing, talking and making music together, and it was to him that Hadley often re-



paired for sage counsel and sympathetic understanding. He always speaks of his former teacher with pride and affection.

Under Mr. Chadwick's direction he had completed, before the age of twenty-one, many songs, a string trio, string quartet, and the dramatic overture "Hector and Andromache" for orchestra. One can easily picture the ambitious young composer with his manuscripts under his arm riding on the street cars to and from his lessons with Chadwick.

In 1893, young Hadley toured as violinist with the Laura Schirmer-Mapleson Opera Company for some weeks. After a series of one week's performances in Montreal, the company started on "one night stands," going south as far as Wheeling, W. Va., and then proceeding west. One Saturday matinee in Louisville, Hadley, who had not received any salary for two weeks, observed that a sheriff and several assistants came back-stage and attached the scenery.

Becoming suspicious that the company was going on the rocks, he went to Mapleson and demanded his salary. This the manager agreed to pay him if he would only go on to New Orleans, where they were to open the next night. He decided that his opera experience of six weeks was over and after the performance was finished on Saturday night, he went through the train and bade his friends "good-bye."

Laura Schirmer-Mapleson and Signor Tomasi, the conductor, begged him to change his mind and go along, but he was adamant and, purchasing a scalper's ticket back to New York, soon arrived,

poorer but wiser than when he started out. He has not joined a road company since.

Henry Hadley went to Europe in 1894 to complete his studies in composition and conducting, accompanied by his mother and brother. They stayed one year in Vienna, Henry studying counterpoint with Eusebius Mandyczewski and Arthur studying the 'cello with Professor Hummer. Later Arthur and his mother went to Budapest, where he studied two years with David Popper. It was while studying in Vienna that Henry composed his third suite for orchestra. The gay city on the Danube must have proved fascinating to the young man, with its musical traditions and Bohemian life, where he frequently saw Johannes Brahms in the cafés and walking about the city, and heard him play several performances of his chamber works.

The student days in Vienna were filled with joyous hours of companionship where there were many American students never missing an opera or concert of note. Richter was the conductor of the symphony concerts and Mr. Hadley tells, that upon hearing the first performance of Tschaikowsky's *Symphonie Pathétique* under Richter's direction, he left the auditorium in a blinding snow-storm in such a state of agitation that he forgot his hat. There were joyous, carefree hours spent in drinking coffee at a celebrated café opposite the opera house, and evenings of billiards. One night De Pachmann entered the café while Henry and his brother Arthur were playing billards with students of Leschetizky. One of the students put down his cue on recognizing





HENRY HADLEY  
At the Age of Three and One-half Years



the pianist and took the brothers over to introduce them. After much conversation and many anecdotes, Henry asked the great artist who, in his estimation, were the great pianists of the world. De Pachmann replied without hesitation there were only three—Liszt, Rubinstein and De Pachmann.

There were days of discouragement after his counterpoint lessons. Mandyczewski was a severe disciplinarian and forbade Hadley to compose until he had reached a certain efficiency. Hadley admired Mandyczewski and realized that it was this very strictness which he needed, but he could not stop composing. They corresponded for years afterwards and the composer sent his old master the scores of his operas and symphonies, receiving in return letters of appreciation covering a period of over thirty years.

Adolf Neuendorff, the conductor, who was in Vienna at the time, proved a friend in need. Henry could not refrain from setting a Heine poem every day, writing a violin sonata or scoring a Ballet Suite, and being exceedingly fond of the Vienna Ballet music, he used to take a bundle of manuscripts every week to Neuendorff and play them for him. Neuendorff's friendship and encouragement was just the stimulus he needed, and it was this same friend who a few years later introduced this same Ballet Suite to New York. Neuendorff many years before, introduced Wagner opera to New York at the old Academy of Music.

Hadley loved waltzes. At the Hapsburg Café was a first-class orchestra of forty players. One day he

spoke with the leader and asked him why he never played any American music, to which the leader replied that he did not know any. The young composer proposed that he himself write a set of waltzes especially for this orchestra. The conductor looked at him indulgently and said, "When could you give me this music? How long will it take you to write it?," to which the ambitious young man replied, "Oh, in about three days." This met with rather a skeptical reception on the part of the leader and the conversation ended in a wager for a dinner, the loser to pay. Henry then went into retreat for the given time and emerged with the completed material, whereupon the Waltzes, "Student Life in Vienna," were rehearsed and duly programmed, Hadley winning his bet.

The Hadley boys had much to show for their foreign sojourn, Henry returning a fully equipped composer, and Arthur, an excellent 'cellist, who afterward played many years in the Boston Symphony Orchestra.

CHAPTER III  
AN EVENTFUL CAREER



### CHAPTER III

#### AN EVENTFUL CAREER

Early in 1896 Henry Hadley—now a full-fledged composer—arrived in America accompanied by his father (who had made a trip over seas to join the family), and at once accepted the position formerly occupied by Horatio Parker, that of musical instructor at St. Paul's Episcopal School for Boys in Garden City, N. Y.

Henry Hadley sojourned in and about New York for several years, following his acceptance of the Garden City offer, and was by this time well established in his chosen career. In the meantime he had formed many valuable associations in the metropolis. Somerville saw very little of him except for the holiday seasons when he made short visits home. While at Garden City he composed many of his most important early works, including the first two symphonies, the "Herod" and "In Bohemia" overtures, many of his finest songs and much of his church music. For days at a stretch his academic duties and composition would fill every moment, with only an occasional trip in town for relaxation. He perfected his technique of writing and formed the habit of concentrated application to his work in those years on Long Island. He was successful in gaining an early hearing for his scores; Walter Damrosch having performed his "Hector and Andromache" overture as far back as 1893. Adolf Neuendorff brought out a ballet suite in 1895, and Sam Franko played the same work at a concert of

the American Symphony Orchestra in Chickering Hall, New York, March 24, 1897. At this latter performance Mr. Hadley was one of the violinists in the orchestra.

While Hadley was still in his twenties, he wished to write a composition for military band. At that time John Philip Sousa was playing at one of the beaches, so he took a train and went down to hear the concert. It was a very hot day, and after the concert he strolled into a hotel café, and who should be sitting at a table, alone, but Sousa himself, partaking of an iced lemonade? Hadley took courage and introduced himself as one interested in band music. Sousa was most courteous and seemed to want to advise him. Henry told him he had written for orchestra and Mr. Sousa said he had heard some of his music. Young Hadley then plied him with questions about the band instruments, with some of which he was less familiar than those of the orchestra. Mr. Sousa explained a system of transposition which Henry seemed to comprehend and when he left told Mr. Sousa that he was going to make a military band score. Mr. Sousa said, "When you finish it, let me see it and if I like it, I will play it."

Some weeks after that Hadley sent him the score and he was so favorably impressed with it that he invited Henry to conduct it with his band. Since that time Sousa has played his overture, "In Bohemia," in nearly every country in Europe, as well as the United States. He became a warm friend.



When the author asked Hadley about his association with Victor Herbert, he replied, "My friendship with Victor Herbert began when I was twenty-four. At that time he was conducting Gilmore's famous Seventh-Regiment Band. I had composed a march for the boys at the school which was called 'St. Paul's School March.'

"I had seen Victor marching in front of his band and had admired his light music from the first, so having made up my mind that I would like to know him, I screwed up my courage, learned his address, and called on him unannounced. He received me cordially and I told him something of my work in Vienna and what I had composed in the larger forms. I then showed him my march and asked him if he would play it. After looking it over he said, "Certainly I will play it, my boy, but you shouldn't be wasting your time writing marches. You already know how to do that. You should aim at the top and with your solid foundation, try to write a symphony." It surprised me that he should even think me capable of undertaking what at that time seemed an almost Herculean task. He gave me much good advice at that first meeting and encouraged me, by his strong personality and apparent faith in my ability, to such a degree that I left him glowing with enthusiasm and ambition.

"That night in the quiet of my studio (the boys' lights in the school had to be out at nine-thirty), I began to dream of a symphony of "good" and "evil" themes contrasting and fighting for supremacy—the "good" motive of course conquering the "evil"

in the end. This would be called 'Youth and Life.'

"That summer (1896) when playing with four colleagues at a Bernardsville, New Jersey, hotel, I actually finished the orchestral score of seventy pages of the first movement and sketched out the second. During the succeeding winter I finished the entire work, and showing it first to Victor Herbert, received his approval and noted his astonishment. The next year Seidl performed it at the old Chickering Hall at a concert of the Manuscript Society. A year or so later, Herbert, who had already become the conductor of the Pittsburg Symphony Orchestra, played it and invited me to go and hear it. This was the beginning of a life-long friendship. The following year found my brother and several young musicians furnishing summer music at the Ampersand Hotel at Lake Saranac. Henry Burck, friend and colleague (at that time he was concertmaster with Herbert), was playing in our little orchestra in the mountains. Herbert was located at Lake Placid in his comfortable summer home, and every Sunday we used to go over and spend the entire day with him.

"Those were happy hours. Mrs. Herbert would have a wonderful German lunch for us and then we would lie out under the pines and discuss music and help Victor with his Pittsburg programs. Each year he played something of mine, and once when I arrived at the hall he said: 'Get ready now because you are going to conduct your overture, 'In Bohemia.' Imagine my excitement at conducting a new composition for the first time!

"Each summer we looked forward to those days in the Adirondacks, on the lake and under the pines listening to Herbert's every word, as if he were an oracle. One day when we were all helping Victor with his Pittsburg programs, he said to me: 'What shall I put you down for this season?' I answered, 'But you have played everything I have ready.' 'Well then, write something. I will put you down for an Oriental Suite on such and such a date.'

"At this time I was composing, at the invitation of Mr. Richard Mansfield, the music to the Stephen Phillips' tragedy, 'Herod,' which Mansfield intended to produce that fall. Imagine my disappointment when Mansfield, after accepting the music, telegraphed me from Chicago—'Herod indefinitely postponed on account of Monsieur Beaucaire. After all—the overture, entr'actes and much of the incidental music you can no doubt use on other occasions. Don't be discouraged. Be patient and you will be great.

Yours truly,  
Richard Mansfield.'

"This was a blow to me but my spirits rose again when Wagenhalls & Kemper commissioned me to do the music for a play, 'The Daughter of Hamilcar' (Salambo) for Blanche Walsh. As the time for the opening was so limited, I was put to it to know what to use, when suddenly the music to 'Herod' came to my mind.

"The Oriental atmosphere of both plays made it possible to use what had been Herod's music in the

'Salambo' play. This was then rewritten and in less than a month, I was conducting the opening in McVicker's Theatre in Chicago.

"Now the date of the Pittsburg performance was looming up and the Oriental Suite had to be ready. What was I to do? Again 'Herod' came to the rescue. I took several of the entr'actes and composing an opening and final number, I had my Oriental Suite in five movements, ready in time for Pittsburg. Later on I published the music of the 'Death of Aristobulus' theme (which Mansfield had suggested to me) as a 'cello solo called 'Elegy.' So as Mansfield prophesied, my music was used again and again, the overture being published for orchestra and band long afterwards."

Hadley's first symphony, "Youth and Life," as aforementioned, was produced by the peerless Anton Seidl in 1897. Two years later the composer was awarded a prize for his cantata, "In Music's Praise," later performed by the People's Choral Union in Carnegie Hall under Frank Damrosch. He was also awarded two prizes in 1901 for his second symphony, "The Four Seasons," one of \$500, offered by Paderewski and the other of \$400 by the New England Conservatory of Music. This work was performed by the New York Philharmonic Society in Carnegie Hall under Emil Paur on the composer's thirtieth birthday.

At a concert consisting mostly of his own compositions, given at the old Waldorf-Astoria, New York, on January 16, 1900, Henry Hadley made his debut as a conductor. And it was at the new

Waldorf, just twenty-nine years later, that he opened the season with his own orchestra,—the Manhattan Symphony. He was assisted at his debut in 1900 by David Bispham, soloist. The program was as follows:

Overture to "Die Meistersinger" \_\_\_\_\_ Wagner

Two Movements from Symphony No. 2,

"The Four Seasons" \_\_\_\_\_ Hadley

a. Summer

b. Autumn

Songs \_\_\_\_\_ Hadley

Symphony No.1, "Youth and Life" \_\_\_\_\_ Hadley

Songs \_\_\_\_\_ Hadley

Two Movements from Ballet Suite No.3, Hadley

a. Intermezzo

b. Finale à la Mazourka

Mr. Hadley's reputation as a composer was by this time fully established. He had now commenced his long and brilliant career as a conductor and was fast gaining recognition as one of our most famous American musicians. He was well-known throughout the artistic circles of New York, and his name gradually appeared more and more on programs. In the midst of teaching and an immense amount of composition, he opened a studio in Carnegie Hall, taught violin, conducted a ladies' chorus, and officiated as organist at All Souls' Unitarian Church in the city.

Some of the most amusing phases of Henry Hadley's life are associated with this period when he was playing the organ. He told the author the following delightful story:



"I first learned to play the organ in Somerville after school hours, as a boy of fourteen. One of my schoolmates was pressed into earning a quarter for pumping the old-fashioned instrument and when I put on all the stops (full organ) he would come out from his ignoble position behind the organ and say, 'Hey—cut it out! That's too hard work for a quarter.'

"When I took a position as music-master at St. Paul's School, Garden City, I played 'chapel' twice a day. This awakened in me more interest for the organ and I derived great inspiration every day from extemporizing during twilight hours. Later I improved my pedal technique and finally took a position at All Souls' Church, corner of Fourth Avenue and Gramercy Park.

"My quartette was a splendid one, and consisted of Mrs. Josephine Percy, Mrs. Sara Black (now Mme. Cahier), Mr. Theodore Van Yorx and Mr. Fred Hilliard. We took great pride in preparing lovely music each Sunday and I practiced three times a week in the church. Dear old Dr. Slicer was the minister. While I thoroughly enjoyed his splendid discourses, there were days when I used to slip out during the sermon and go around the corner to the Players Club, where I met such well known artists as Bobby Reid, Metcalf the painter, and David Bispham, taking a late breakfast together. I would chat with them for a half hour and hasten back just in time to play the last hymn and postlude."

"One warm June morning, I observed two sleek cats sunning themselves on the lawn in the church-



CONANT-HADLEY HOMESTEAD  
46 Pearl Street, Somerville, Mass.





yard. I thought I would be doing a good deed to give them some catnip, and so hastened to a corner drug store and purchased a generous supply of this herb. Sprinkling some near the cats, I promptly left them to enjoy the narcotic and stepped into the Players Club to work on a fugue I had nearly finished. With one eye on the clock, I soon found it time to hasten back to the church. On nearing the iron fence which enclosed the yard, I saw numbers of urchins looking through the fence convulsed with laughter and shouting and pointing. As I drew nearer, I beheld at least a dozen felines rolling on the grass and pawing each others' noses in ecstasy. Realizing what I had done, I tried to chase them away but they were far too happy to be frightened by any of my methods. The next minute Fred Hilliard came rushing downstairs calling imperatively, 'Quick, the sermon is over and the service is waiting.'

"I dashed up those stairs, swung on to the bench and played the final hymn and postlude. Imagine the consternation of the congregation on coming out of church to see a sort of cat-circus going on. Two officers were finally summoned to disperse the cats. Next Sunday morning before the service, Dr. Slicer called me to his study and very quietly said, 'Mr. Hadley, last Sunday an outrage was perpetrated on the lawn of our churchyard. I need hardly tell you that in the future you will not leave the choir-loft during my sermons. That is all.' This was quite enough for me and I heard all of his sermons after that."

The strenuousness of New York life proved stimulating to Hadley and in that highly charged atmosphere he accomplished much. He was momentarily lured by that fascinating siren, Broadway; and brought out the musical comedy, "Nancy Brown," in which Marie Cahill starred about 1903. But a far greater call than Broadway soon attracted him once more, that of Europe and the old world. He felt the need of that sort of artistic stimulation that only Europe could give. His main idea of returning overseas was that he might "seek an international field of endeavor" and his subsequent travels covered a large portion of the continent. He went abroad in 1904 and remained five years in Europe. He lived for a while in Paris, steeping himself in its traditions and artistic atmosphere, meanwhile bringing forth such works as the Symphonic Fantasia and pianoforte quintet in A Minor. There, among other hard working composers, he made the acquaintance of the gifted Cyril Scott, then hailed as an ultra-modernist, who dedicated his popular "Lotus Land" to Hadley.

Henry Hadley went to Paris with the idea of studying with Vincent D'Indy, but afterwards was led to change his plans. This sojourn in Paris, although it brought forth a brilliant orchestral score and an inspired pianoforte quintet, was not what the young composer found to be conducive to the production of his best work. At least, that is his opinion in retrospect after a lapse of nearly thirty years. Like many another struggling artist he lived and worked in the traditional Parisian garret, read

Nietzsche, and became immersed to a degree in the romantic glamor of Bohemianism. This brought about more or less discontent and depression, and a welcome change of circumstances enabled him to seek adventure in other lands.

In 1905 Hadley visited Egypt, after which he settled in Germany. He spent a year in Munich where he continued his studies with Ludwig Thuille. It was in Munich that he saw for the first time Oscar Wilde's "Salome," with Lily Marberg playing the leading role. This play so moved him that he conceived the idea of a tone-poem on this subject which he finished during that winter of 1905-06. He made a trip to Italy in the early summer of 1906 and spent some time in a little village near Milan, where he worked on his third symphony. The following winter, 1906-07, gave him an opportunity, through Otto Lohse, of having the entrée of the opera house in Cologne. Here he met Clarence Whitehill, who was a great favorite at the opera, and Otto Neitzel, who afterwards translated his opera, "Safié," into German. It was this first daily intimate contact with opera in Cologne that filled him with enthusiasm to conduct opera.

He later located in Mainz, living there and in Wiesbaden (where Edward MacDowell passed some happy years), until the spring of 1909. The period Hadley spent in Europe was undoubtedly the most fruitful in his career as a composer and some of his finest works were written during that time. He gradually acquired continental prestige and although there must have been many an hour of doubt, dis-

couragement and opposition, many a hard experience in dealing with European musical powers, he nevertheless made a reputation that was most enviable.

At a concert at Beethoven Hall, Berlin, on December 27, 1907, Hadley conducted his third symphony and tone-poem, "Salome," with the Berlin Philharmonic Orchestra, and on February 7, 1908, he conducted in Warsaw, when "Salome" was performed. This latter appearance brings forth an interesting anecdote. Upon arriving in Warsaw, Hadley asked the porter at the hotel to procure a conveyance in which he might take a sight-seeing trip round the city. The driver of the "troika" proceeded to drive him through a most sordid quarter, filled with the most desperate looking characters. He drove and drove and drove; it was snowing, and Mr. Hadley became chilled through and tried in vain to make the driver understand that he wished to return to his lodgings. After much delay and difficulty he did so, and upon telling the hotel porter of the experience, he found that he had been driven through the worst district in Warsaw, where twenty men had been shot during a riot in a public square only the week before. Later, on February 21st, he conducted as a guest with the Royal Theater Orchestra in Cassel, but the principal position Mr. Hadley filled during these important years across the water, was that of conductor at the opera house in Mayence (Mainz). Here he brought out Pizzi's "Rosalba" and Puccini's "Madama Butterfly," with Marguerite Lemon, an American soprano, as Cho-Cho-San.

When Hadley was Kapellmeister in Mainz, he relates several experiences which give an insight into the conditions of Stadtheaters in 1909. His first season (when he was an apprentice) opened his eyes as to how operas were put on. His principal task was to prepare the singers for their various roles during the day (there were five conductors) and doing "Bühne dienst" at night. The latter meant that he was responsible for any music back stage, voices or instruments. He acquitted himself in several operas rather creditably until the performance of "Tristan and Isolde."

The men were huddled in the wings off-stage waiting for the end of Act I, when the sailors sing lustily. The fragile music-stand on which the score lay, was between him and the men's chorus. The music progressed to the moment of entrance when Hadley shouted, "Achtung!" (watch out!). At that very moment, a stage hand passed between the leader and the chorus, tripping over the music rack. The music falling on the floor so confused him that he signalled the entrance one measure too late. There was no way of averting the catastrophe and the end of the act was spoiled, to his utter dismay. After the act the first conductor, Emil Steinbach, rushed backstage and gave Hadley a calling down which he never forgot. He realized that everything to do with opera in a German opera house must be perfection and that mistakes are not made during a performance, at least not by conductors.

The next task assigned to him was to prepare the Walküre maidens in the difficult third act of "Die



Walküre." This he apparently did so well that the Intendant sent for him to inform him he was to conduct "Faust," his first opera. He describes the Ballet of eight rather mature ladies whose anatomy bore no resemblance to the maidens of the Kirmes-scene; the pompous bass who sang "Mephisto" and resented an "Ausländer" in the German opera house; the tricks of the other conductors who would erase and change the dates of the rehearsals each succeeding day, thus interfering with proper preparation; and finally the night of the production when the waits between each act were so interminable that the opera which began at seven did not finish until one in the morning; these were only a few of the obstacles in his thorny path.

Another time the performance of "Madama Butterfly" was spoiled through the "double-crossing" of a jealous colleague who usually conducted this opera. The assistant who is always at the piano during rehearsals had apparently done his best to collaborate with Hadley. The night came and the first act went without a hitch. As the bells rang for Act II, Hadley called his assistant on the stage to be sure of no misunderstanding. It was the assistant's job to stand in the wings with his eyes glued to the conductor through a hole in the scenery. At a given signal, which took place at the end of the second act when Cio-Cio-San and the baby sit behind the "shosi" awaiting the return of Pinkerton, this sub-conductor was to bring in the voices off-stage, in collaboration with the conductor in the pit. The wicked confrère who aimed to ruin the per-

formance, through jealousy, then went to the lad assigned this particular job and slipping a ten-mark note into his hand, sent him on an errand at the very time he was supposed to be on duty in the wings.

When the moment came and no voices were heard, the orchestra was signalled to vamp a bar of the accompaniment, when Hadley again signalled his assistant, but with no result. In desperation, the orchestra was told to play the voice cues, which they did. All would have ended without serious calamity had not a stage manager, realizing that it was time for the chorus, given them a signal. This, however, came several measures too late so that chorus and orchestra were not together to the end of the act. Hadley's heart was broken and he realized that it was no easy task for an American to walk in and conduct an opera which was usually assigned to a native conductor.

One of the funniest things was the entrance of "Butterfly," which was sung by the American singer, Marguerite Lemon. At rehearsal, a small-sized "kiddie" was provided and she carried him on her shoulder, during the taxing scene in Act II. When the night of the performance came, the child who had rehearsed was taken ill and had to be replaced. The substitute proved to be a sturdy German boy of five or six, whose weight was such as to exhaust the singer, and who wriggled about so strenuously that she had hard work to keep him perched on her shoulder. After the act, Miss Lemon fainted and could not take her curtain calls.

But perhaps Hadley has taken a quiet revenge on those colleagues who strove for his downfall by producing his own first grand opera, "Safié," during his second season, for which opera he had splendid criticisms and genuine success.

He once told the author the greatest thrill he had during his five years in Germany was when on being invited to conduct his "Salome" in Cassel, he arrived at the theatre and rehearsed in the same hall where Spohr had conducted. "Yes," added Hadley, "and I not only hung my coat and hat on the same peg Spohr had used so many times, but I also used the identical desk for the score at the rehearsal and concert."

The composer returned to his native land for a brief vacation in the summer of 1908, which was spent with the family at their newly acquired home, West Chop, Martha's Vineyard, Massachusetts, after which he continued one more year in Mayence, where on April 4, 1909, he produced his grand opera, "Safié," with Miss Lemon in the title role. The year 1909 brought Mr. Hadley back to America and at the time of his arrival he was awarded the prize of one thousand dollars offered by the National Federation of Music Clubs for his orchestral rhapsody, "The Culprit Fay."

Soon after his return, Hadley was appointed conductor of the Seattle Symphony Orchestra, which post he filled two years. He made a tour of the country in 1910, appearing as guest conductor with many of our largest orchestras. In 1911 he accepted the post of conductor of the newly formed orchestra



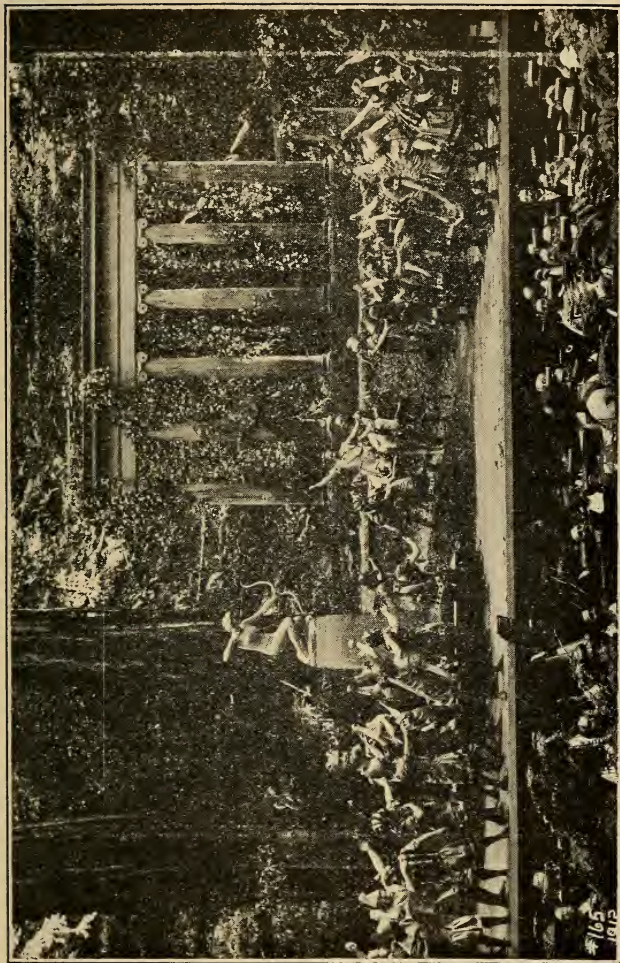
in San Francisco, remaining in that position four years. The years spent in Seattle and San Francisco were inspiring and the pioneer work in orchestral music which Mr. Hadley accomplished on the Pacific coast should be permanently recorded in the history of those cities; it was a great work and paved the way for the successful achievement since made in that region. This is especially the case in San Francisco, where today flourishes the excellent orchestra made famous by Alfred Hertz, of which Hadley laid the foundation. During his stay in the West, the fourth symphony, 'North, East, South and West,' the tone-poem, "Lucifer," and the grand opera, "Azora," came into being. Arthur Hadley joined his brother in San Francisco, as first 'cellist in the orchestra.

During the years that he spent on the Pacific coast Henry Hadley made many appearances, not only in the West but elsewhere. The first performance of the "North, East, South and West" symphony took place in Norfolk, Connecticut, in June, 1911, under the direction of the composer with the New York Philharmonic Orchestra. This work was commissioned by Carl Stoeckel, whose annual festivals in the so-called Music Shed at Norfolk were events which, in the words of the composer, "still live in fragrant memory by those who were fortunate to be present." After this première of the fourth symphony in Norfolk, the composer took the score directly to London, where he conducted a performance of the work in Queen's Hall, appearing there as guest conductor. The third performance of "North,

East, South and West" took place in Worcester, Mass., in September of that year, when Hadley conducted the Boston Symphony at the annual festival.

In the summer of 1912, Mr. Hadley's music drama, "The Atonement of Pan," which he was invited to compose for the Bohemian Club of San Francisco, was performed under his direction in the club's red-wood grove in northern California. The composer's own account of this production is as follows: "Perhaps one of the proudest moments in my career was when, in the Red Woods of California, I conducted (in 1912) the Grove Play (Bohemian Club), 'The Atonement of Pan,' with David Bispham in the title role. Joseph D. Redding wrote the book and Haig Patigian made the beautiful statue of "Diana" which towered sixteen feet on the open air stage. We had the San Francisco Symphony Orchestra of 65 musicians, a chorus of men and boys, and the most perfect stage, built around the red-woods with the hillside for the background. Everyone connected with the production, even the electrician, was a member of the Bohemian Club. The boys worked months on the chorus and ballet and my joy on arriving in July (the performance is an annual event, usually in August) knew no bounds.

"It was voted that season to invite the ladies, a procedure which never before or since has been allowed by the Bohemian Club. Two special trains brought the guests to the grove in the afternoon, and in the evening fifteen hundred people sat down in the open to dinner. The Club always chose a night



SCENE FROM "THE ATONEMENT OF PAN"  
Photograph Taken During Rehearsal

\*165  
1912



with no moon so that the entire stage was lighted artificially.

"At my conductor's desk, was a switch board with press buttons. No. 1 button controlled an unseen chorus off right stage; No. 2, a similar one off left stage; No. 3, a semi-chorus on the hillside in the distance; No. 4 produced instant lightning; No. 5 produced thunder, and No. 6 signalled some half dozen men stationed high up on the mountain side, who at a given signal, lighted colored fires which gave the most fantastic effect imaginable. Conceive then, if you can, the surroundings—the noble, cathedral like trees, the soft summer air, the imposing final ensemble with trumpets on the stage, enormous gongs in the orchestra, the great organ pealing forth in majestic tones with the orchestra, chorus and soloists, that superb artist, David Bispham as "Pan," the dazzlingly brilliant lighting, and the surging wave of emotion from the audience—and you will have some idea of this inspiring occasion. If I were asked to compose an opera for the Metropolitan or Covent Garden, I could not do it with any greater thrill of satisfaction. This was one of the greatest moments of my life in which tense musical emotion has played first role."

The following summer, 1913, the distinguished composer made another trip overseas, appearing as guest conductor with the London Symphony Orchestra in Queen's Hall, London. Here he conducted his second symphony, Symphonic Fantasia, and overture "In Bohemia," all of which were received with acclaim. Henry Hadley now had amply earned and



demonstrated his position as a great composer and conductor, universally recognized. The summer was spent in search of novelties for the ensuing season at San Francisco and in touring and re-visiting on the continent. The year 1915 terminated his Western engagement and he again took up residence in New York.

Mr. Hadley was actively engaged in composition during the two years following his return from California and also made many public appearances. He composed and conducted the music for a pageant in Newark, New Jersey; and on October 4, 1917, conducted the first performance of his "Ode to Music" at the Worcester, Massachusetts, Festival. Hadley's opera, "Azora, the Daughter of Montezuma," was mounted for the first time on any stage by the Chicago Opera Company in Chicago on December 26, 1917; a performance in New York followed, which, like the premiere, was conducted by Hadley. The work scored a decided triumph. The following year his short opera, "Bianca," for which he won a thousand dollar prize, was performed in New York. In 1918 he accepted the position of conductor for the Society of American Singers, an organization giving operatic performances in English at the Park Theatre, New York. It was during his conductorship of this society that Mr. Hadley was united in marriage with Miss Inez Barbour, a well-known lyric soprano, who had appeared as soloist in the performance of the "Ode to Music" in Worcester the previous year.

The composer first met his wife through mutual

friends in 1915. The date of their marriage was September 2, 1918, the ceremony being performed at the Church of St. John Evangelist, New York, after which they immediately took up residence in one of the houses adjoining,—224 West Eleventh Street. Mr. and Mrs. Hadley resided here in the heart of Greenwich Village for over eight years; and in this attractive apartment, with its outlook from the composer's studio upon decorative Italian gardens in the rear, much important work was accomplished.

Inez Barbour was born in Bradford, Pennsylvania, and began the study of music at an early age, her parents expecting her to be a pianist. She, however, showed a preference for singing as time progressed and went to Europe to complete her studies. After several seasons abroad, studying opera and lieder, Miss Barbour returned to New York and made her debut at Carnegie Hall with the New York Symphony.

She has appeared as soloist with all the major orchestras in the United States, in the capitals of Europe, as well as in South America and Japan.

She has been known especially as a recital artist and a distinguished critic said of her: "Inez Barbour is a powerful interpreter of songs. So much genuine beauty of voice, knowledge of style, delicacy of feeling and vivid imagination are all too seldom found in one artist, and it is this happy combination which places Miss Barbour in the foremost rank."

Many of Hadley's songs have been sung for the first time by Mrs. Hadley and he has always written

songs for his wife's yearly recitals. On one occasion she brought to him some poems of Rabindranath Tagore, which he admired and promised to set to music for her forthcoming recital. The programs were printed and included two of these unwritten songs. The date for the recital drew near and still he had not commenced work upon them. Mrs. Hadley implored her husband to get to work on them, and even hinted that if the songs were not forthcoming at once she would substitute those of some other American composer. After having planted this thought she went up town, returning in the late afternoon. He thoughtfully read the poems through and the same afternoon, completed two, "At the Time of Parting" and "If You Would Have It So," and left them on her piano to surprise her. They were lovely. Needless to say, Mrs. Hadley was delighted to find them and "At the Time of Parting" has remained her favorite song.

Many of Hadley's songs, as well as his tone-poem, "The Ocean," are dedicated to his wife, and he in his gallant way says that no matter what name is written, all his songs are for his wife.

On January 31, 1920, Hadley's best known opera, "Cleopatra's Night," was given its première at the Metropolitan Opera House, New York, and resulted in an overwhelming triumph. In the autumn of that year the composer commenced his duties as associate conductor of the New York Philharmonic Orchestra. During his term of leadership with the Philharmonic he conducted several New York concerts each season and toured the country widely, appearing in many of



the more important cities as well as a large number of smaller communities, thereby carrying his work to virtually all parts of the United States, so that thousands of people throughout the country know him as our greatest native-born conductor. It was due to the extensive travelling with the New York Philharmonic that his name became familiar to Americans in all parts of the country and probably no one feature, except perhaps that of radio broadcasting, has contributed more towards Henry Hadley's prestige and nation-wide recognition. His compositions have also become well known and probably heard oftener than those of any other American in this way.

Mr. Hadley conducted orchestral concerts at the Lewisohn Stadium, New York, in 1921 and 1922, in which he brought out many important compositions by native composers, thus rendering a great service to the cause of American music. He also conducted similar concerts in Philadelphia in 1922 and 1923, and the late summer of the latter year found him once more in California, where he was called to produce another music drama—"Semper Virens"—in the Bohemian Club Grove. Incidentally he conducted concerts in the Bowl at Hollywood and in Burlingame, California. Hadley's choral work, "Resurgam," composed in memory of his father, was given its first performance at the music festival in Cincinnati, May 4, 1923, Frank Van Der Stucken conducting.

Hadley has almost annually, since that time, conducted concerts of the People's Symphony Orchestra

in Boston; and on Washington's birthday, 1924, he appeared as guest conductor with the Boston Symphony in his 'Ocean,' tone-poem, the program being repeated the following evening. His previous appearances with that world-famous orchestra were in 1910 and 1916, respectively; at the first, he played "The Culprit Fay," at the second, "Lucifer." In the spring of 1924 he made a hurried trip to Europe, conducting the famous Concertgebouw in Amsterdam which Mengelberg has brought to such a state of excellence, also the Philharmonic of Stockholm; and in London, where the London Symphony Orchestra and the London Choral Society were placed at his disposal, he presented his choral work "Resurgam." The performance took place at Queen's Hall before a large and brilliant audience and the work was received with much enthusiasm by both public and press. The children's chorus was in this instance composed of boys from private schools nearby, and so precise, so beautiful was their rendition of their captivating number that they were compelled to repeat it. He later presented this work in America at the Worcester Festival while he was the conductor of that organization.

On October 29, 1924, he was given a home-coming reception in his native city of Somerville, in the form of a concert held in the auditorium of the high school there. Mr. and Mrs. Hadley appeared in two groups of his songs and Arthur Hadley played some of his brother's compositions for the 'cello. The Hoffman String Quartet, of Boston, with the composer at the piano, played Hadley's quintet. The hall was well

filled with old friends, former neighbors and official representatives of the city and when Mr. Hadley appeared on the stage the entire audience rose in his honor, eager to show homage to this distinguished son of Somerville.

Mr. Hadley was elected a member of the American Academy of Arts and Letters, November 20, 1924, Edward MacDowell, Horatio Parker and George Chadwick being the only other musicians so honored. He had for sometime been a member of the National Institute of Arts and Letters. The following spring he received the Bispham medal "in recognition of his notable achievements in the creation of American opera" ("American Opera and its Composers" by Hipsher), and on June 15, 1925, Tufts College conferred upon him the degree, Doctor of Music. Five years later the Philadelphia Musical Academy conferred the same degree.

Early in 1925 Boston again showed her interest and appreciation of Henry Hadley through Dr. Serge Koussevitzky, who invited him to conduct a series of concerts in Boston and Cambridge, one of the conditions being that he produce one of his own major works.

The summer of 1926 was a busy one and not only found Dr. Hadley conducting a summer concert in Burlingame, Cal., welcomed by his many old friends, but also for two weeks at the Sesqui-Centennial in Philadelphia and two weeks at the Stadium in New York. While filling these engagements he was busily writing his score for "Manon Lescaut," which became "When a Man Loves" in the movies. This

bulky score contains some of the most ravishingly beautiful romantic music that he has ever written, and it is a great pity that it is privately owned, and not often heard.

He also made for the first sound films the overture to "Tannhäuser" with the entire New York Philharmonic Orchestra, this work preceding John Barrymore's performance of "Don Juan," who with Dolores Costello played the leading roles in "When a Man Loves." The film of the orchestra and Mr. Hadley has gone all over the world. In this same year Hadley was awarded half of the \$2000 prize in the International Contest of the Sesqui-Centennial Association in Philadelphia for his opus 100, a large choral work entitled "Mirtil in Arcadia." The prize was divided with Joseph Weinberg of Jerusalem for the latter's work, "An Evening in Palestine."

In the early part of 1927, the Hadleys purchased a charming house in the old Chelsea section of New York, 410 West 24th Street, where they frequently entertained the musical world of New York. The entire first floor, opening on an Italian garden, was admirably adapted to entertaining on a large scale. Here congregated, from time to time, the musically great of the world, and in that music room were many highly inspired performances of quartets, quintets, etc. Unhappily this house was doomed with the rest of the block to demolition, and after two and one half years, the Hadleys were compelled to seek a new home, finally choosing their present residence at 15 West 67th Street.

In 1927 Henry Hadley severed his connection with the Philharmonic Society of New York after seven years active service with that venerable organization. During his regime he consistently sponsored the American composer and no one has more faithfully served his colleagues whenever an opportunity presented itself.

In May, 1927, Mr. and Mrs. Hadley left for South America, he having received an invitation from the Philharmonic Orchestra of Buenos Aires to conduct one-half of the season, the second half of which was conducted by Clemens Krauss, now chef d'orchestre of the Vienna Opera House, formerly the royal opera. This was a particularly successful trip and of great significance, as it was the first time an American conductor had appeared there.

After the first performance, one newspaper remarked, "We have always associated the idea of dollars and machines with North America, but we are now compelled to re-adjust our views when we see such a musician and gentleman from North America conducting our orchestra."

We might add that they afterwards said he couldn't be a "real" North American.

In May, 1928, his "Mirtil in Arcadia" was given its first performance,—under his direction—by the Mozart Festival Chorus in Harrisburg, Penn. It is an impressive work requiring a narrator, three sopranis, tenor, bass, adult chorus, children's chorus and orchestra. The text, by Louise Ayres Garnett, is woven about an old French legend mythological in character.



On Easter of that year the Handel and Haydn Society of Boston, under Thompson Stone, sang his patriotic work which was inspired by the signing of the armistice at the close of the World War—"The New Earth." The summer of 1929 again found him on a Western concert tour, conducting in Denver and finally in Seattle, where he spent so many happy days early in his career.

Dr. Hadley has appeared as composer and conductor over the radio very frequently and during the last two or three years has conducted regular broadcasting seasons from a New York studio. This has been the final contributing factor to the building up of his national reputation and his name is now a household word to radio music lovers throughout America.

In 1929 the Manhattan Symphony Orchestra in New York was formed with Dr. Henry Hadley as conductor and is now at the close of its third successful season. This orchestra under Dr. Hadley's able direction gives a season of concerts in New York each winter. "Mirtle in Arcadia" was performed at one of these larger affairs on February 8, 1931. A series of extra programs on occasional Sunday evenings are given at St. George's Episcopal Church. Ten concerts have just completed the season of 1931-2 in the new Waldorf-Astoria.

He has presented an American composition on every program, and in Philadelphia, where he is the conductor of the Pennsylvania Symphony Orchestra he pursues the same policy.

In January, 1931, he again conducted concerts of the Boston Symphony in Boston and Cambridge at the invitation of Dr. Koussevitzky.

In the summer of 1930 Dr. Hadley was called to the far East to conduct six concerts with the New Symphony Orchestra in Tokyo, Japan. He met with great enthusiasm, and his visit to Japan was most eventful. Mrs. Hadley accompanied him to appear as soloist with the orchestra and for recitals. A short visit to China was a feature of the trip. During a holiday season in the Japanese Alps, before the opening of the concert season, Hadley composed his suite, "Streets of Pekin," based on impressions of the ancient Chinese city, and dedicated this work to Viscount Konoye, conductor of the New Symphony. This suite was played in Tokyo at the first concert and later in New York, Boston, Philadelphia, Cincinnati—in fact, by all the major orchestras—and everywhere it has been acclaimed for its unique charm, for it has a distinct flavor of the Orient in its most alluring mood. With this Japanese tour Henry Hadley completed a series of world wide appearances on four continents.

At the present writing it may be said, in summing up the events of his busy life, that Henry Hadley's music has been performed extensively on both sides of the Atlantic, and that he has conducted in all of the largest cities where music is a prominent feature, including New York, Chicago, Philadelphia, Boston,

Detroit, Cincinnati, Munich, Wiesbaden, Mannheim, Warsaw, Cassel, Mayence, Stockholm, Amsterdam, London, Paris, Berlin, Buenos Aires and Tokyo. His activities cover a vast field in the musical realm.





CHAPTER IV  
THE MAN AND THE ARTIST



## CHAPTER IV

### THE MAN AND THE ARTIST

A genial personality, a broad outlook upon life and art and an unbounded enthusiasm for his work are contributing factors to Henry Hadley's recognition and success. He is one of the most active and resourceful of men, with a capacity for work which is inconceivable. Possessing abundant vitality with this almost superhuman driving force, he has always been able to accomplish infinitely more than the average man. To quote Rupert Hughes, "Hadley is galvanic with energy and optimism, dexterous to a remarkable degree in the mechanism of composition," further stating that the existence of so many works from his pen "gives proof of the restless energy of the man." "His industry is as 'infernal' as Balzac's" was the observation of one interviewer; and Philip Hale, several years ago, remarked that "one imagines" Mr. Hadley "seated at his desk, writing with both hands." All in all, his is a forceful, dynamic personality, capable of tremendous creative activity and colossal achievement.

Rupert Hughes described him many years ago as "a young man, who . . . strangely reminds one, in his appearance, of MacMonnies' American type as represented by his ideal statue of Nathan Hale." Although the passing of years has altered this portraiture somewhat, Henry Hadley still retains the radiance of youth. He is of medium height. His erect bearing, at times, gives one the impression of

his being much taller than he is. He is fair of complexion, with blue eyes and light hair, the latter brushed smoothly back from a high brow. It has often been remarked that Hadley's sharp profile is not unlike that of Richard Wagner. This resemblance is particularly noticeable when Hadley is conducting. He moves always with that quick, nervous energy that is so peculiar to him, and just to see the man walk across the room makes one feel that something important is happening, a characteristic of which he is probably unaware. In conversation, his face continually brightens and the quick changes of expression about the eyes make it difficult to get a wholly natural photographic likeness.

His nature is most kindly and he is always thoughtful and considerate of others, though firm in his dealings with people when occasion requires. With his social charm, youthful enthusiasm and love of fun, Mr. Hadley is one of the most companionable of men, with an unfailingly keen enjoyment of all that is going on in the world about him. His love of travel, reading, and the theatre, and his zest for adventure, have led him to many parts of the world and carried him through all sorts of interesting experiences. He has always been a globe trotter and it is related that once, when in Europe, he started with a fellow student on a trip to Egypt, which ended in their going to Russia, spending all their money on the way. Finally the two artists "fiddled their way" from town to town, gypsy-fashion, earning their traveling expenses for the remainder of



HENRY HADLEY  
As a Young Man, 1900



the trip. While in Egypt, they camped out in a small town on the Suez Canal, where Hadley, after much effort, succeeded in shooting a kingfisher which he loves to describe. After visiting Cairo, the travellers proceeded to Stamboul (Constantinople), where they took a ship for Russia, spending three days on the Black Sea. They had caviar for every meal on this voyage and passed away the time on deck in boxing and other forms of exercise. They reached Odessa in the midst of a snowstorm. Clad as they were in turbans and light tropical costumes they found such weather rather uncomfortable. Upon landing in Odessa the customs officer took Hadley's revolver and they were arrested and taken to the Mayor, who supposed them to be spies, as it was at the time of the Russo-Japanese War. This difficult situation being soon remedied, they spent some time in Odessa enjoying the impressive Russian Church music as performed in the Cathedral.

Bohemian in his tastes, Henry Hadley has always had the faculty of making hosts of friends and his radiant personality has been an inspiration to those who have had the privilege of knowing him.

No finer estimate of the human side of Hadley's nature has been written than Pauline Arnoux Mac-Arthur's excellent article, "Henry Hadley's Place in American Music," published in *Musical America*, October 29, 1921, from which we quote freely. In that write-up its author says, "Hadley is gay and full of fun, quiet and serious, hard to know unless one pierce behind the spoken word and read what is in his heart and mind. He has the innate reserve of



one born in New England. He has been a devoted son. He knows many people well, for he possesses a spiritual divining rod which makes him an almost unfailing reader of character. He quickly knows who are to be mere acquaintances and who are to be included in his circle of friends. Like Emerson he has the faculty of absorbing from each individual what he needs." This author says of his capacity for friendship, "Hadley is generous, ready to give whenever he takes, and gives what he believes his friend is in need of." Another journalist wrote: ". . . we found Henry Hadley so strikingly human, so full of humor and simplicity, that it was difficult to visualize him in superlatives. . . . Henry Hadley the great composer was absent during our interview and Henry Hadley the man didn't overawe us in the least."

The home life of Mr. and Mrs. Hadley is most congenial, and theirs has been a truly artistic companionship. In spite of being separated frequently by their respective professional engagements, they nevertheless find many months of the year to spend together, either at home or on their extensive travels. They read, study, and work together, thereby enjoying a tranquil and stimulating domestic life. With unceasing effort in regard to the details which confront such a man, Mrs. Hadley succeeds in creating an atmosphere in their home which enables Hadley to pursue his work undisturbed.

When Mr. Hadley is not busy conducting, each summer finds him at West Chop, where, in a comfortable rustic studio, built for him by his father,

much of his work is done. The Hadleys have chosen the fanciful title, "Heatherdune," for their domicile. The ever attractive combination of seashore and pine woods presents an ideal environment for work, and the greater part of each day is devoted to composition. Mr. Hadley rises early at West Chop, usually by six o'clock. After a morning dip in the sea before breakfast, he is at work by seven; with a brief respite for lunch, he works on through the afternoon. Oftentimes there is a chance for another swim, or some other outdoor pursuit, before night-fall, but when engaged upon a large composition or some other work that must be finished in accordance with contract, he frequently works far into the night. These summer days at West Chop are reserved for the major part of his creative work, as the problem of composing in the midst of the distractions of a busy season is not always an easy one to solve. But this industrious composer knows how to play as well as to work, and, with his many interests, thoroughly enjoys his vacation periods at the shore. The cottage at West Chop faces directly upon the beach, commanding an extensive view of Vineyard Sound, with the shores of Cape Cod in the distance, where, on lovely summer evenings, glisten the myriad lights of Falmouth. Somerville is more or less a place of refuge, where he finds leisure for a week or so to work upon some composition which cannot be finished in the whirl of professional life in the metropolis. The old house in Pearl Street is a quiet and serene abode.

Save for the vacation periods at West Chop and the short visits to Somerville, Hadley spends most of his time in New York. When in the city he is deeply immersed in a round of professional and social engagements, carried on in the midst of the active work of composing, rehearsing and conducting. It is a mystery how he manages to find time for the details of everyday life, but he seems to have that precious faculty of so arranging his daily schedule that there is time for everything. Not only does he arrange every minute of his own time, but Mrs. Hadley will find on her dressing table lists of her engagements which he fears she may forget. Mrs. Hadley says that he could keep six households busy.

Henry Hadley has always made a successful division of work and play. A reviewer once wrote in *Musical America* of his early life, that after burying himself in work "for days at a stretch" during the years spent at St. Paul's School, "he would finally emerge and spend the time with his friends in New York and think no more of work until the time came for a similar withdrawal." When away from his work he throws it off entirely and nobody can inveigle him into talking shop during such periods of relaxation. But when he works, he *works*; his door is closed, nobody is allowed to invade his seclusion, and when under the inspiration of composition it is not unusual for him to write from seven in the morning until midnight. His power of concentration is enormous and his wife says that no interruptions can attract his attention when he is engrossed in his work. There is, however, a cer-

tain dual quality of his mentality; he can often keep busy at the writing of a manuscript in the midst of talking and laughing friends. When he is scoring for the orchestra, Mrs. Hadley often reads aloud to him. He seems to be paying no attention, but the slightest inaccuracy in her reading—sometimes purposely introduced—calls forth an exclamation from the apparently oblivious listener.

Although for exercise Mr. Hadley likes walking when at leisure, he almost never walks anywhere during his busy days in New York, and calls a taxi if only for a block. He gets sufficient exercise pacing back and forth in his study. He does not care for games, or ordinary recreation, even though his enjoyment of many out-door sports is keen.

When the impulse to compose is upon him, Hadley's ideas come so fast that he cannot stop writing, and does not sense the strain of such high pressure until the work is finished. The opera, "Cleopatra's Night," was written—at least, sketched—in seventeen days; and he sometimes works at this rate for two or three weeks. He writes away from the instrument and his rapidity of execution, accuracy, and command of the technique of scoring are amazing. His neatly and correctly written scores are models of musical penmanship. Like many another master he keeps sketch books in which to jot down ideas as they come to him, and many interesting anecdotes could be related of the genesis of some of his compositions.

In a Boston *Transcript* interview of approximately November 19, 1910, Henry Hadley spoke in part as

follows about his methods of working: "The way a composition grows? . . . no one knows. It just grows. If the subject is Oriental or mediaeval, you naturally soak yourself in Oriental books or mediaeval lore. Live in the thing, even to time and place, so far as imagination will allow. Then themes begin to come; vaguely at first, perhaps; or maybe, one comes all complete, so that you can say 'This is it.' You try this and that at the piano, a figuration, a chord. . . . This might do, but this is better. Ah! here it is! and it goes down on paper. Some days the measures write themselves and a great deal is done, other days very little. Sometimes nothing. Orchestra rehearsals generally consume the early part of the day until three o'clock; and if they leave one limp, the little time that is left before evening is hardly enough; and the evening brings its distractions, for we cannot . . . live all to ourselves, and all for an art, as men once could, or did . . . For an artist of one kind needs to meet artists of another—painters, authors, men of affairs, scholars . . . and know what people are thinking. It was well that Cesar Franck did his work before nine o'clock in the morning. I've tried that too. . . .

"Finally comes the scoring; long and hard work, requiring patience and application. The songs? They are a different matter. I have combed anthologies . . . for the lyric I wanted—lived with it a while, and finally written it 'at one go-off' as we say, in two hours, as fast as my pen will do it. I have tried other ways, but they won't work. If the thing sounds labored, good-bye to it. If the work is



a big one, I rewrite a good deal. I find plenty of places to improve."

Hadley's qualities as a teacher of composition are exceptional, though he now does not include teaching among his manifold activities. One can learn more from a man of his vast experience in a short interview, than in a long term of lessons with an ordinary teacher. He is active in many movements for the advancement of our national music and is ever the friend of young musicians and composers.

Mr. Hadley's views of his art are sane and well-balanced. We quote from an interview, in which he said that in seeking ideas for his compositions, he looks first of all for the qualities offered in the subject chosen—the "drama in contrasting colors," and "these he strives to build into musical themes." He continued as follows: "That is what I always search for and, invariably, I am moved by the appeal made through one of the sister arts; the spell of a beautiful painting, the rhythm of a noble bit of verse, the gripping dramatic power of a play or the inspiration offered by some natural vista." Upon being asked if he were primarily an operatic composer he replied "No, no! I'm not! I am anxious to write an opera of universal appeal, and I am always on the lookout for a text that vibrates with dramatic situations. An opera is so colorful, I like to write its music. Its music, however, is not and cannot be music in its purest form. Symphonic music is the purest of all. So, it naturally appeals to me most." In regard to composing for the stage he said, "I am convinced that the delineation, the coloring, the

song elements of opera can be better done by the orchestra, leaving the voices, in conversation, to carry along the narrative and the action."

Mr. Hadley adores chamber music and has said that he looks forward to writing a string quartet at the summit of his career. He has always been a lover of Wagner and he told the author that the conducting of opera he finds the most exciting of musical tasks. He is reticent in speaking of the ultra-modern school, but it is highly improbable that the cacophonous dissonances of many modern composers appeal to him strongly. In 1913 he found a Stravinsky ballet which he heard in Paris most chaotic, but in recent years has become accustomed to Stravinsky's idiom. In 1923 he spoke of a good-natured discussion with Ethel Leginska in which he rebuked her for disregarding all traditions in some of her compositions and writing as though Beethoven and the other masters had never lived. In an amusing reply she reminded him that he must be growing old.

He is optimistic in regard to American music, but regrets the neglect of the American composer; and he has done more than any other eminent conductor to remedy this situation by performing native works. We are including, in the closing pages of this volume, a list of the American compositions brought out by Dr. Hadley with the New York Philharmonic, the Manhattan Symphony, San Francisco and Seattle Orchestras. He has performed some of those works more than once, both in this country and in foreign lands. In this way he has rendered an invaluable



service to the cause of American music—a service which should be recorded in the history of our nation's art and culture.

Many prominent American writers upon musical subjects have spoken interestingly of Hadley at various times. Louis C. Elson in his monumental "History of American Music" wrote that "One may pay the sincerest tribute to Hadley's music in its freedom from morbidness and excessive dissonances." That distinguished litterateur, the St. Beuve of America, the late James Huneker, wrote as follows, after a performance of "Salome" in New York: "The novelty was 'Salome' by the gifted Henry Hadley. The moods were kaleidoscopic but the melodic line was easy to follow—clarity is always a characteristic of Hadley. He is an admirable technician. He knows to a hair's breadth every effect which he wishes to produce. There is no fumbling in the writing and the orchestral color is rich and not exaggerated. We enjoyed this composition which is ambitiously planned and excellently carried out."

The late Henry T. Finck said, "Few contemporary composers know how to handle the orchestral forces with such supreme command of their possibilities as Henry Hadley. He knows what every group does best and makes it do it." He also spoke of the "Ocean" tone-poem being "orchestrated and developed with a cleverness that Strauss himself could scarcely surpass."

James P. Dunn, the author of the Manhattan Symphony Orchestra program notes, wrote in 1918

the following, concerning Hadley as a native music writer: "Generally speaking, I have always looked upon him as the foremost American composer in point of actual achievement. To me it has always seemed that he painted his musical canvas with such a colossal sweep, gave utterance to ideas of such deep significance and commanded such a gorgeous opulence of tonal expression as to dwarf into insignificance the efforts of most of his contemporaries. . . . and finally let us not wait until he is dead, but accord to our great American composer, Henry Hadley, the creator of 'Salome,' the 'North, East, South and West' Symphony, 'Azora,' 'Bianca' and other wonderful works, while yet he is with us in the flesh, what is simply the just due of his actual achievement."

After a Philharmonic performance, that "grand old man" of Gotham critics—the late Henry E. Krehbiel—wrote thus of Hadley's conducting: "He was masterful in command, penetrating of insight into the scores which he had in hand, firm yet flexible of beat, clear and unmistakable in his mute commands, continent and graceful of gesture, and held a respectful attitude toward his men, the public, and the art of music. Moreover, he got a quick, unanimous, willing and eloquent response from the orchestra. Little more need be asked of any conductor."

The celebrated English writer—Ernest Newman of London, said of the "Ocean" tone-poem in 1926: "Mr. Hadley, who is a very capable conductor in New York, has the orchestra in his bones and at his finger-tips. It is true that his conception of the

orchestra is the Wagner-Strauss-Tschaikowsky one, but he certainly knows what to do to be effective in the big scene-painting style."

When someone asked Henry Hadley about his experiences in producing his own grand operas, he recounted the following: "Having composed a three-act opera, 'Azora,' text by David Stevens, I promptly began to try to place it. Mr. Polacco, my friend, who was conductor at the Metropolitan Opera House at the time, was enthusiastic and claimed it should be heard. After about a year of waiting, I called at the Metropolitan and after much hunting around, my orchestra score was discovered in some corner, with an accumulation of dust.

"I then conceived the idea of having a translation made into Italian and decided I would try Buenos Ayres as a possible chance. At that time, I ran across a painter whom I had met some years previously in California. He used to paint the flora under the sea and had made a name for himself. He told me he was actually selling his pictures and could not paint them fast enough. He had apparently had reverses for a number of years until he had met a celebrated numerologist who had convinced him that his first name was giving out false vibrations; that his luck would never change until he took a name which vibrated harmoniously with his numbers.

"It seems that this lady (who was one of the best known numerologists in New York) insisted that he take a certain name, which he did. He had his cards engraved with the *nom-de-plume*, called up all his friends and begged them always to use the new

name when talking over the phone and when addressing him. Within a few months he was receiving commissions and selling his unusually interesting paintings as fast as he could turn them out. Although one could not fail to be impressed with his enthusiasm, I confess I was somewhat skeptical about the whole matter, but being somewhat discouraged about my own affairs, I grasped at the idea of going to see this lady, only on condition, however, that when he telephoned for the appointment he was under no circumstances to reveal my identity. The appointment was made immediately for a 'friend of his' to go at once to the lady's studio. I asked my wife to remain with my painter friend, as he was glad to show her his interesting paintings, and she assured me afterwards that he did not betray my wishes by going to the phone and disclosing my real name.

"So far so good! Perhaps I, too, would be convinced that the only thing to do was to change my first name. Immediately I took a cab, went to the address and found a kindly woman of middle age who was expecting me. Having asked for my first name only and several questions as to date of birth, and so forth, she proceeded to make figures and consult a book for at least twenty minutes. At the expiration of this time, which seemed to me at least an hour, she abruptly turned and said, 'You apparently spend most of your time writing music. B flat is your lucky key. In fact, everything you write in that key has the right vibrations. It is too bad that your name is such a handicap to what

you should accomplish.' I replied, 'Madam, I am an artist. I paint landscapes.' Paying no attention to this interruption she proceeded to tell me I should adopt a name containing sounds and letters sympathetic to my number scheme, over which she went into detail. It seems that my name contained 'fire zone' letters, whereas the letters in HENRY were some of them under the water zone.

"It was all Greek to me and I fear I showed some signs of intolerance. Finally she gave me a name with a Z in it and told me that it would change many things in my favor if I adopted it. I reiterated the fact that I was a painter. This seemed to have no effect whatever, as she continued: 'You have written an opera. I do not know the name of your opera but one thing I can see clearly—that there is a Z in it, which is extremely good. The first letter appears to be I (the name of our opera was originally called 'Izora'). You will never hear your opera unless you change the letter I to A, in which case it will be immediately accepted and you will within a few months conduct it in two cities.'

"This was, to say the least, a bit uncanny. Grasping the back of a chair to steady my nerves (I did not dare again to tell the painter fib) I reached in my pocket and paid the fee. Rushing back to my wife and my friend, I told my story much to the amusement of Mrs. Hadley and the delight of my friend.

"Pondering over this 'strange interlude' and passing a night wondering if my mind was becoming



affected, the next day I communicated with David Stevens, my librettist, and told him of my interview with the witch and begged his permission to change the first letter 'I' to 'A,' making the title 'Azora.' I realized by his reply that he thought I was probably going crazy. He simply said, 'Go ahead and change the title, but for heaven's sake, change your brand of cigars.' This was all I needed. The score with the new translation in Italian was already done up in a neat package and addressed to the Intendant of the Colon Theatre in Buenos Ayres, Argentine. I hastily ripped open the package and making a new parcel, addressed it to Maestro Campanini, Chicago Opera. Why had I not thought of it before? For nights I could not sleep. I paced the streets. At last, after a week had elapsed, I received a wire from Campanini:—'Your opera, 'Azora' is accepted for immediate production. Come to Chicago at once to sign contract.' I was on the train in two hours and found the director enthusiastic. He arranged not only for the production in Chicago and New York but engaged me to prepare and conduct the opera. I tell the story for what it is worth, but it still remains one of the unusual experiences of my life.

"In looking back over twenty years of activity, perhaps one of my greatest thrills was when I received the cable while in Germany that I had won the prize offered by the National Federation of Music Clubs for my Rhapsody, 'The Culpit Fay.' This meant a thousand dollars and would enable me to return to America and see my family after a long



HENRY HADLEY  
In Munich, 1906





absence. On arrival, I learned that the Convention was to be held at Grand Rapids, Michigan. Frederick Stock's orchestra (Chicago Symphony) was to interpret my work. I had the greatest regard for Stock's musicianship, but imagine my delight when he told me that although he had prepared my work, I was to conduct it.

"This was the beginning of a warm friendship. Stock has probably done more for the advancement of American compositions than any other conductor in this country. He has from season to season played many American compositions, including mine, and has invited the composers to conduct them.

"Among the many conductors whom it was my pleasure to know and who played my compositions, I may mention a few whose friendship I treasure:—Nikisch, Mottl, Muck, Koussevitzky, Sir Henry Wood, Leon Jehin, Campanini, Emil Steinbach, Gabrilowitsch, Ganz, Coates, Stokowski, Herbert, Mengelberg, Safonoff, Gericke, Fiedler, Paur, Hertz, Zach, Reiner, and many others too numerous to mention.

"The memory of rushing to the stage entrance of the Prinz Regenten Theater in Munich between acts of 'Tristan' and feeling Mottl's warm handshake, accidentally to run into Nikisch coming out of the opera in Buda Pest, of an hour with Koussevitzky in London, and many hours we have spent together since then in New York and Boston, makes my heart glow with gratitude to a kind fate.

"Surely the greatest happiness and satisfaction a composer can experience is the sympathetic under-

standing of the conductor to whom he shows his score. Thank God, I have found an outlet for every art-work I have ever composed, and when I look back into the past I feel that it was my friends who made it possible for me to be a composer."

**CHAPTER V**  
**THE COMPOSER-CONDUCTOR**



## CHAPTER V

### THE COMPOSER-CONDUCTOR

A spirit of lofty idealism pervades the art of Henry Kimball Hadley. His message is one of joy and optimism, characteristically American, inherently uplifting. The music of this master rings true; sincerity is stamped on every page, resounds in every note.

A happy blending of the classic and romantic is presented in Hadley's work, and while he is great as a writer of absolute music, he leans toward the programmatic and impressionistic. He is, therefore, a romanticist, or, as that excellent compilation entitled, "The Art of Music," classifies him, "a suggestive realist." Nevertheless, Hadley is not to be confounded with the writers of the ultra-modern tendency, as the progressive spirit of modernity in his art never leads the artist too far afield into the by-ways of formlessness or excessive dissonance. He is a past master of form, and, like Chadwick, evidently believes "in form but not formality;" therefore he is broad enough to reverence the old traditions and to appreciate the present day conception of form.

Having mastered his craft at an early age, Henry Hadley possesses a fluent technique; his music abounds in virility, rhythmic vitality, melodic charm, harmonic beauty and skillful workmanship; it strikes an individual note that cannot be mistaken for the work of any other composer. He seems filled with an inexhaustible supply of spontaneous melody and

rich, colorful harmony. A certain indescribable atmosphere is omnipresent in his work, which may be called "Hadleyan;" many have spoken of the Hadleyan "spontaneity and fancy, freshness and youthful vigor." To one familiar with his style, this quality is easily discerned. Hadley shows the influence of Wagner, as do nearly all subsequent composers, excepting today's ultra-modernists, and in orchestral technique the influence of Richard Strauss is felt. There is, too, a similarity of style between Hadley and MacDowell, while Chadwick's influence is unmistakably recognized in the work of all three of his greatest pupils—Parker, Converse and Hadley. Nevertheless, Hadley's music is quite his own.

As a master of orchestration, Hadley is surpassed by no other American; he knows the orchestra thoroughly and how to write for it, and his scoring from the first has been masterful.

His art is universal in its scope, not bound by any national school; but this does not imply that his music is not distinctively American. Henry Hadley expresses the spirit of America in his work, if not always in terms of what many believe to be a national idiom, and his music reflects the ambition, youthful exuberance, and idealism of the American people. In one sense he may be compared with Tschaikowsky, in that the great Russian composer expressed Russian pessimism, while Hadley expresses American optimism; each expressing in a universal language the spirit of his people.

A long line of American composers, from the early writers to the ultra-moderns of today, have borne



aloft the banner of our national music, although it is somewhat of a wide divergence in the realm of musical thought from the classicism of Paine, Chadwick, Foote, Mrs. Beach—or the romantic idealism of MacDowell—to the intellectuality of an Arthur Shepherd, the glaring modernity of Aaron Copland and the irrepressible, untrammelled Americanism of a George Gershwin. Henry Hadley occupies a very prominent and definite place in this procession.

Henry Hadley's first compositions were largely part-songs and choruses composed for school children; then songs and small instrumental numbers gradually began to appear. He began to publish his works in the early nineties; from that time to the present, his output has been enormous and the opus numbers have now passed the hundred mark. The composer's first period may be said to have extended to the completion of the first two symphonies and the early overtures. The "Symphonic Fantasia" may be called the first large work of the more mature second period, though it was with the lyric drama, "Merlin and Vivian," and the tone-poem, "Salome," that the modernity of his present style began to manifest itself. The early criticisms of his works were, as a whole, most encouraging; whereas, in recent years, many have expressed the thought that he writes too much, has published too much, and that his later works show the results of a so-called "fatal facility." However this may be, his work is admired and loved by the majority of genuine music lovers and musicians of standing throughout

America, signifying that his influence is making itself felt.

Henry Hadley reaches the highest level of his work in those scores conceived in the larger forms, such as "Salome," "Lucifer," "The Ocean," "Azora," "Cleopatra's Night," "Resurgam," "Mirtil in Arcadia," and the four symphonies. In the smaller forms he has composed many charming works such as the "Six Tone Pictures" and "Seven Pieces" for piano, published by Ditson and Schmidt, respectively. The tone pictures include "Fascination," "Fate," "Fidelity," "Folly," "Fury," and "Festivity."

In the realm of chamber music he has composed a violin sonata, trio, string quartet and a superb quintet for piano and strings. The latter work is in four movements, classic in form, rich in musical substance and inspiration.

Mr. Hadley has to his credit approximately two hundred songs. Among the most attractive of his early songs are, "Thou Art So Like a Flower," "Joy," "The Thought of You," "My Star," "The Garden Old," "I Plucked a Quill from Cupid's Wing," and a fiery composition, "Egyptian War Song." Perhaps none of Hadley's songs are more inspired than the impassioned setting of Elizabeth Barrett Browning's sonnet, "How Do I Love Thee?" Among the later songs should be mentioned the beautiful "Evening Song" (a setting of Sidney Lanier's well-known poem), "Fill a Glass With Golden Wine" (text by W. E. Henley), "Rose Time," and "Love's Rapture." Interesting songs of the lighter type are "A Garden Courtship," and a setting of Stevenson's "My Shad-

ow." Among the more recent songs are "Beautiful Mother," "A Spring Night," (Charles Hanson Towne) and settings of two poems by Rabindranath Tagore, "If You Would Have It So," and "The Time of Parting." Hadley's settings of four poems by Otto Julius Bierbaum are noteworthy. He has also written a few sacred songs, one of the most recent being, "If Ye Abide in Me." The latest contributions to song literature of this fluent writer are settings of four poems by Bliss Carman, "The Redwing," "Now the Lilac Tree's in Bud," "Twilight Dreams," and "Under the April Moon," also the two dramatic ballades, "Prospice" and "Halcyone." All these later works are published by Carl Fischer. There are also numbers of part songs, and miscellaneous compositions of many sorts.

Hadley's idiom is today considered, by those of ultra-modern tastes, conventional and they rank him with the conservatives. This would perhaps not be unnatural for a composer largely educated in the European romantic school of the late nineteenth century. Many believe that school to have nothing worth while for the present generation, and it is the fashion in this sophisticated machine age to cry down the romantic and idealistic. Henry Hadley could not express himself in the language of Honegger, Hindemith or Prokofieff without sacrificing his sincerity; his art would then become artificial, forced, unnatural. The 1913 dictum of *Musical America* regarding his harmonic system is still applicable, that "... without at all aping the modern Frenchmen he has gained considerable harmonic

freedom from familiarity with other . . . modes than the earlier German." Many of our critics and younger generation pay too much attention to idioms of expression and thereby sometimes fail to recognize real musical worth. The works of Schumann, Chopin, Wagner and other great romanticists still bear a universal message. The better scores of Richard Strauss—contemporaneous with Hadley—are also enjoyed by multitudes and undoubtedly will be for an indefinite time. Is it so great a misfortune for a composer to have been born in the nineteenth century?

Hadley still has a great deal to say because his art rests on a broad, firm foundation. He cannot be regarded as a daring innovator or bold revolutionist among composers, but, like Mozart, he pours into the mold of forms already established a stream of healthy, jubilant music.

In Edward Ellsworth Hipsher's book, "American Opera and its Composers," we find the following comments on Henry Hadley: "Of native born orchestral leaders he is probably the most distinguished." "His works probably mark the highest attainment in serious American composition, because he has sincerely and unaffectedly expressed modern thought and culture through the forms and idioms which for centuries have served as mediums for musical speech." Speaking of his oratorio, "Resurgam:" "In it Mr. Hadley shows that all too rare gift among the moderns for writing music that can be sung; with which there is a handling of the big forces displaying the mastery of modern resources."

Mr. Hipsher finally sums him up in the following paragraph:

"Mr. Hadley has a rare gift for melody, which he is not afraid to indulge according to his feelings. There is about his work no straining for originality or atmosphere. His music is always sane and fresh, following the fundamental laws of form and euphony. His works reveal a love for things titanic; but when he would picture the diminutive and exquisite he can indulge in hyper-delicacy."

In Volume 4 of "The Art of Music," devoted to Music in America, under the editorship of Arthur Farwell and W. Dermot Darby, is found the following commentary: "Everywhere in Hadley's music is energy, fancy, the spirit of youth. It bubbles and glints, running an inexhaustible gamut of varying tints and poetic tonal designs. It is the music of immense enjoyment of objective life, of actions, sights, emotions. Too eager and full of action to be deeply reflective, too happy to be philosophic, it is the part of Hadley's music to quicken the sense of life and delight in the teeming visible world about us. Sombre, pensive, or bleak it may be at times, according to the composer's expressive need, but it is the tone-poet's fancy that decrees it, never a confession of *Weltschmerz* on the composer's part."

As to Hadley's "fatal facility," it may be said that the same charge was brought against Mozart, Schubert, Mendelssohn, and Liszt; indeed Hadley is every bit as prolific as Mozart, although he would be the first to deny this claim. He says that much goes into the waste basket and he does not feel that he



writes too much. He intends never to produce more than one big work a year and he shares the pretty general belief that the only way to maintain one's technique is to keep writing. His craftsmanship is unrivalled among American music writers, his music always "*sounds*" and audiences react favorably to it. Even of those who seem to find his thematic material conventional, the majority are practically unanimous in praising his technical mastery.

Possibly if Hadley had been less productive he would have written even greater music. He, no doubt, has been forced by the demands of his profession and the present day musical conditions to spend much energy on lesser works that might have been expended upon those of major importance. Perhaps, as Carl Engel said of Chadwick, he may have "had his evil hours when the Tempter, in the guise of a wicked publisher, whispered into his ear strange lore of mammon to be gained by writing soulful 'ballads.' " Indeed, there may have been moments when it has seemed imperative to write for material gain, inasmuch as present conditions in the musical profession practically demand such concessions to be made—at least in this country. But that is the fault of the material, commercial age in which we live, not that of the individual who has unwillingly become its victim. This is not the sort of era in which a Bach, a Beethoven, or a Brahms can easily develop. Regardless of the conditions under which he has been obliged to work, Henry Hadley, in accordance with the motives of the great past masters, has aimed always to express his highest sense of

Truth and Beauty in his art. This he has done with an admirable directness and clarity of style, without sacrificing his ideals.

Primarily a romanticist, he consequently has achieved his greatest distinction in the programmatic mode of writing. Although his imaginative compositions stand on their feet as absolute music, and can be intelligently appreciated as such, the aesthetic enjoyment of the listener is nevertheless greatly enhanced by an acquaintance with the poetic background of each. All program music worthy of consideration should meet this requirement. Lawrence Gilman in his biography of MacDowell says of that great American master: "Seen in the transfiguring mirror of his music, the moods and events of the natural world, and of the drama that plays incessantly in the hearts of men, are vivified into shapes and designs of irresistible beauty and appeal." This pronouncement applies strikingly to Hadley as well. Whether transcribing the grace and tenderness of the flowers assembled in rhythmic ballet, evoking the voluptuous atmosphere of an Oriental tragedy amid the gorgeousness of Herod's court, portraying on broad canvas in vast melodic sweep the terrifying grandeur of the mighty ocean, or thundering forth in Apocalyptic splendor Gabriel's triumph over Lucifer—this New England tone poet unfailingly reflects in vivid strains of harmony the dramatic and emotional essence of the subject inspiring him. Henry Hadley is to be identified with those writers who have a direct appeal to the highest type of music lover, and so long as the ideals for



which he stands endure, his representative works will endure also.

Dr. Hadley is a commanding figure before an orchestra, and an authoritative conductor. His beat, firm and decisive, reveals a positive, vital rhythmic sense; he is graceful in gesture,—alert—clear and precise in his commands and, above all, possesses the insight and understanding requisite for the interpretation of master works. His inspiration and unbounded enthusiasm are imparted to his orchestra, enabling him to secure a quick, unanimous response; under his baton the players seem infused with new life. He has proved equally masterful in his readings of both classic and romantic scores and seems particularly in sympathy with certain composers of the Russian school, such as Tschaikowsky, Rachmaninoff, and Kalinnikoff. It is needless to say that he conducts Wagner well, and his interests in our national art renders Hadley successful in interpreting American works. Not in any sense a “prima donna” conductor playing to the gallery, Hadley is uniformly dignified in appearance, manifesting those true unaffected qualities that bespeak the serious musician and humble artist. Energetic and dynamic he may be—magnetic and forceful—but never allowing his unerring sense of dramatic values to lead him into bombastic or theatrical display, he therefore never obtrudes his personality between the music and the listener. He is a well-balanced program maker and whatever he presents to his audiences is sure to prove interesting; with due respect for the classic school, he gives ample attention to the more modern



HENRY HADLEY  
The Artist, 1913



writers; and the work of the futurist, while never predominating, is not wholly neglected.

Dr. Hadley at rehearsals gives every ounce of his strength and energy to the preparation of the work at hand; not a detail escapes him—not a nuance is overlooked. He works as indefatigably with his orchestra as he does at his desk in the composer's studio.

However much his zest for achievement and his exacting demands may result in impatience or nervous irritation at rehearsals, all such manifestations vanish at concerts, as is usually the case with all good conductors. Hadley's attitude to his performers is always most gracious and appreciative. With a magnificent gesture he is quick in summoning them to arise and share the applause with him. If the orchestra is, by chance, one of secondary rank, he seems to have the faculty of bringing it temporarily up to the standard of a first rate ensemble. Musicians enjoy playing under Hadley; in the San Francisco days the men of that orchestra declared it a wonderful experience to be drilled by him and when the Manhattan Symphony was founded in New York, the members unanimously chose him as their leader. One who chanced to meet him in Seattle referred to him, even at that early period, as "the great Hadley."

At the present time the critics are inclined to rate Henry Hadley a greater conductor than composer. But contemporary criticism does not always judge aright. Franz Liszt, in his day, was considered

preeminently a pianist, his great ability in that direction overshadowing his work as a composer, which, as time has proved, was an utterly wrong judgment. May such be the case with Hadley?

CHAPTER VI  
THE ORCHESTRAL WORKS





## CHAPTER VI

### THE ORCHESTRAL WORKS

**H**enry Hadley is preeminently a symphonist and it is in the orchestra that he finds his happiest medium of expression; his four symphonies and other orchestral compositions show not only mastery of the symphonic form but ease and authority in handling the instrumental forces. His first symphony, "Youth and Life," composed in 1896, and finished in October, 1897, was dedicated to his father. This work—performed for the first time under Anton Seidl, on December 15, 1897, in New York—is adequately described in Rupert Hughes' book, "American Composers." According to Mr. Hughes, it reveals the fact that "a genius is at large among us." "The first movement," says Mr. Hughes, "is a conflict between good and evil motives struggling . . . for the soul of the hero," ending with a triumph for "the better power;" the second movement shows "doubt and despair, remorse and deep spiritual depression;" the third is "a scherzo of extraordinary gaiety," and the finale exhibits motives of ambition and heroism, "with a moment of love" and a vigorous climax. This work, at the time of its performance by Anton Seidl, was regarded as more or less autobiographical, and most of the critics could not seem to forget the fact that the composer was still very young and almost too youthful to tell the story of his life in tones. They did, however, write much that was favorable about the musical substance of the work, and Rupert Hughes

praises it highly. Hadley, in his first symphony, undoubtedly expressed his youthful outlook upon life and disclosed a deeply imbued consciousness clamoring for expression. This symphony promised greater things to come.

The second symphony, entitled, "The Four Seasons," is one of rare poetic beauty and the composer's first attempt in a large way to paint tonally. This work was first performed under Emil Paur, with the New York Philharmonic Orchestra, December 20, 1901. This second symphony, as mentioned in a previous chapter, won the Paderewski and New England Conservatory prizes. The first movement, "Winter," is rugged and imposing and opens with a massive theme of great breadth proclaimed by the full orchestra fortissimo. The atmosphere of a bleak New England winter, with its intense cold, piercing winds and violent storms, is obtained. The second theme is foreboding and gloomy, the development section full of storm and stress. Near the close, a moment of triumph like the fleeting glimpse of a radiant winter sunset, is interrupted by a recurrence of the stormy mood so prevalent throughout the movement, all of which ends very quietly.

The scherzo, "Spring," is one of lightness and grace, a grateful contrast to the austerity of the first movement. It seems filled with the romance and poetry of Spring and expresses a measure of the joy attending nature's annual awakening.

The slow movement "Summer," is an exquisite tone painting of a midnight scene on a lake surrounded by mountains. It begins with a series of

vague chords played by horns and suggesting mystery. A fragment of an Indian love song is heard, after which is introduced the summer night motive, a horn solo accompanied by strings. This melody in its unfoldment depicts the rising of a full moon, culminating in a perfect summer night. The Arcadian landscape is draped in a soft mantle of radiant moon-light, the placid waters of the lake are aglow and gentle breezes are stirring lightly through the forests on the mountainsides. The Indian love song breaks out in the orchestra, after which the dreamy night wanes and the music gradually dies away. This poetic nocturne is followed by the closing movement, "Autumn," which Mr. Hadley likes to call "The Death of the Leaves," as he was inspired to write this symphony while walking through a wood where thousands of leaves were falling. Beneath an accompaniment of hundreds of little violin notes, denoting the falling leaves, is intoned a solemn theme of destiny. A joyful episode occurs in the centre of the movement as a merry hunting party intrudes upon the scene; a mood is temporarily evoked somewhat akin to that of MacDowell's idyl, "The Joy of Autumn," but after three sharp staccato chords,— "the death"—the former mood returns, the gorgeously colored forest with its falling leaves is again deserted, the theme of destiny is resumed, and the mood picture of the autumnal woods reaches its conclusion as the day dies in the west. In this second symphony, composed in 1899, three years after the first, Henry Hadley presents a most attractive set of nature sketches, but the sombre ending seems to

bring out the idea that, after all, the enduring things of life are not to be found in the transitory beauties of the material world around us. The music of this symphony contains much that is decidedly worth while, and the work stands as an important milestone in the composer's progress.

One of the great achievements during Hadley's residence in Europe was the completion of his third symphony, composed in the summer of 1906; the first three movements in Monza, Italy, a small village near Milan, the last movement in Munich, while the orchestration and completion of the work was effected in Cologne. This symphony was given its first performance by the Boston Symphony Orchestra, Dr. Carl Muck, conductor, in Boston on April 10, 1908. Carl Wendling conducted this performance of the work, Dr. Muck conducting the remaining numbers on the program. The third symphony is analyzed in Phillipp Goepp's book, "Symphonies and Their Meaning," (3rd Series) in which that author declares that the "mantle of the lamented MacDowell" has fallen upon the shoulders of Hadley. The first movement, like all Hadley's first movements, is in the orthodox symphonic form but is strong and virile, with a vigorous chief theme, a poignantly expressive second subject, and a sturdy and masterly "working out." The second movement, "Angelus," was suggested by "hearing every afternoon the bells from a distant church which were wafted across the fields to a secluded spot in the woods, where" the composer "worked out of doors." Angelus bells were introduced in the slow

movement of the first symphony episodically, but in this case they form the background of the entire movement. There is atmosphere in this music,—a charming pastoral tone-painting is the result of those summer days in the Italian country-side. The movement contains interesting thematic material, imbued with a spirit of tranquillity. The scherzo is lively and animated, possessing originality; its chief motive, however, is a bird song which the composer once heard in the Adirondack woods and noted down in his sketch-book. The finale is filled with enthusiasm and boundless good cheer, conceived in the typical Hadleyan vein; it is sane, healthy music through and through, and at the end works out to a splendid climax. This symphony as a whole is probably the best of its composer's works in this form.

Hadley's fourth symphony, "North, East, South and West," is, in many respects, the most important of the four and the most unique in its inspiration. The composer's first year in Seattle seems to have inspired the work, as he became enthusiastic over the West upon taking up residence there. The symphony was first performed at the music festival in Norfolk, Conn., June 6, 1911; it was repeated in London that summer and at the Worcester, Mass., Festival in September. The composer conducted each of these performances. The first movement, "North," is introduced with a series of pianissimo chords in the brass, establishing at once an atmosphere of desolation and frigidity. The main body of the movement soon opens tempestuously; the



principal theme is proclaimed fortissimo by four horns in bold relief against the raging background of the full orchestra. It is a powerful theme, quickly followed by a brilliant transition passage of great beauty, leading to the quieter second theme. The music is for the most part stormy and full of unrest; a recapitulation follows the development section, and the soft chords of the introduction form a quiet ending. The movement as a whole gives an impression of wild and desolate regions in the frozen Northland, although in some of the brighter moments it is perhaps not difficult to picture glorious winter days in the more rugged parts of New England when the snow-capped mountains are silhouetted clearly against a deep blue sky. The music of this movement is undeniably Northern; like that of the "Winter" movement in the second symphony, it is bracing and invigorating, though perhaps a little less austere than the former work.

The second movement, "East," transports one to the picturesque and romantic Orient; it is for the most part dreamy, pensive, languorous, although a frenzied barbaric Oriental dance occurs in the middle of the movement. Hadley is here, as elsewhere, successful in obtaining local color, and the fact that he had before this composed his Oriental Suite and tone-poem, "Salome," amply fitted him to write appropriate music in this section of his symphony. The scherzo sub-titled, "South," is a musical study of the Southern part of the United States. It is very humorous and energetic, composed of delightful ragtime melodies in the true Negro style.

For those desiring to found an American school of music on plantation melodies this movement should prove interesting, although it is the more cheerful side of life in the South that is here portrayed; it indirectly seems to be music typical of the gaiety of the American people, that care-free sense of things expressed so irresistibly in our popular music. Nevertheless, Mr. Hadley does not fall to the level of the commonplace in this scherzo; the themes are all of his own invention, and no negro tunes are quoted; it is a delightful concert piece in itself, abounding in joyous melody and captivating rhythm.

If Hadley has written music in the scherzo typical of American gaiety, he has also written music in the finale, "West," characteristic of the ambition, energy and enthusiasm of the American people,—music reflecting in a measure the grandeur of our country, the wonders of its marvelous scenery, a paeon of praise for the United States and its vast Western domain, the promised land of the future. The finale opens with a vigorous march-like theme, announced by the full orchestra. The composer intended this to suggest the "spirit of the West, with its directness, confidence and surety." The music is brilliant and joyful, and the contrasting subject, a beautiful love song, is one of the most exquisite melodies Hadley has penned. An Indian tune is incidentally used in the "working out," but the Western theme returns in all its splendor, speedily followed by a second statement of the love-song rising to an ecstatic culmination. Before the end, the Indian tune again endeavors to assert itself



with its accompaniment on the Indian drum, but is quickly overpowered by the theme of Western optimism, combined at the climax with the love-song, all of which brings this superb symphony to a jubilant conclusion. It might not be inappropriate to call this Hadley's American symphony, as it is so largely concerned with America; it was his first large work written after his return to his native land, and although a tonal presentation of the four points of the compass, the dominating thought expressed seems to be the spirit of our country and its people. With these four symphonies to his credit, Henry Hadley has indeed achieved that which may be called deeply significant in American art.

We now will consider the independent orchestral works. Perhaps the most popular of all, the work which has been most frequently performed, is the exhilarating concert overture, "In Bohemia," in which the composer seems to have found the springs of eternal youth. It is the most spontaneous of all Hadley's compositions; although written over a quarter of a century ago, it is as fresh today as if just from the pen. This overture, a well-nigh perfect example of sonata form, is a delineation of the moods of an artist establishing the mental environment and atmosphere of what is termed "Bohemian Life." From the outset, when the full orchestra crashes forth with the brilliant opening theme in its swaying six-quarter rhythm, one forgets all but the sheer joy of living. This theme is one of exquisite proportions, lending itself most satisfactorily to development; the second theme is wonderfully

beautiful, a haunting melody, graceful in contour, filled with the ardor of youth. The "free fantasia" contains interesting contrapuntal development contrasted with the lyric element; the counterpoint is skillfully wrought, but is ingeniously concealed in the general melodic flow, so that the technical processes involved are never too obvious. The themes are duly recapitulated, and in its final statement the "love" melody soars aloft, merging at last with a pompous and brilliant apotheosis of the introductory theme. The overture ends in a blaze of glory. As the critic of the London Standard wrote, "The music, which is of a Straussian type, is full of buoyant life and fancy, is fresh and invigorating, and of alternating strength and melodic suavity, suggesting that the artist's life is a mixture of stern endeavor and dreamy pleasure." We cannot have too much music of this joyous sort; it uplifts and cheers all who hear it, and the world is better for it.

Hadley's serious overture to Stephen Phillips' tragedy, "Herod," is a masterly work, a true dramatic overture of force and intensity. The feminine theme is one of the loveliest of all Hadley's melodies and is well-contrasted with the opening subject. There is a very effective use of trumpets in the development and after an overpowering climax at the moment of catastrophe, the lovely theme before mentioned brings repose and a peaceful conclusion. The "Herod" overture may well take its place as one of the strongest works of its kind produced by any American. It was written as a prelude to Richard

Mansfield's proposed elaborate production of Phillips' play, and Mr. Hadley also contributed incidental music.

In recent years Hadley has written an overture to Shakespeare's "Othello" which was completed on October 5, 1919 and first performed under Dr. Leopold Stokowski in Philadelphia, December 26, 1919. The "Othello" overture, although conservative in structure, is in the modern vein and shows a marked harmonic advance over the earlier works. It portrays the various phases of Othello's character, the treachery of Iago, and the love of Desdemona. The work as a whole is rather sombre but contains interesting moments and once more shows Hadley's ease in the handling of his material.

The Symphonic Fantasia in E flat Major is a product of the European sojourn and is characteristic of Hadley's modern mode of writing. It was written in Paris in 1904 and first performed under the direction of the composer in Queen's Hall, London, in 1913. It seems to foreshadow the finale of the fourth symphony which it antedates by five or six years. The music is, like the "In Bohemia" overture, full of exuberance and poetic beauty. The form is quite free. A slow introduction leads to the fortissimo proclamation of the main movement. A beautiful theme is prominent in the centre of the composition in which the orchestra glows with sentiment and fervor. The climax at the end is one of great brilliance. The fantasia abounds in colorful orchestration and forms an excellent concert piece. Mr. Hadley has, by the way, written a *Konzert*

*Stuck* for 'cello and orchestra, dedicated to and performed by his brother, thus fulfilling his prediction made in childhood. It has captivating rhythms, original themes and harmonies, and the 'cello is treated idiomatically. There is a cadenza for the solo instrument just before the brilliant conclusion.

There are several lighter compositions for orchestra, such as the "Ballet of the Flowers" and the earlier ballet suites. Mr. Hadley has arranged a charming suite consisting of the instrumental numbers from "The Atonement of Pan," but probably the best known of these groups is the suite, "Silhouettes," consisting of six movements characteristic of various nationalities. The order is as follows: Spanish, French, Italian, American, Egyptian and Irish. Each movement is appropriate, voicing the lighter moods of the respective peoples, and there is something of interest and charm in every silhouette.

Before seeing the score of Richard Strauss' music drama, Mr. Hadley wrote his tone-poem, "Salome," based on Oscar Wilde's tragedy. At the time of its first performance, by the Boston Symphony under Dr. Muck, April 12, 1907, "Salome" was greeted as Hadley's finest work and it remains in the front rank of American orchestral works. This score abounds in sensuous color, Oriental atmosphere and dramatic intensity. From the opening measures, depicting the dreamy languor of the Eastern night, through the various events of the drama, including the weird dance before Herod, to the tragic denouement when "the soldiers rush upon Salome with their

shields and put her to death," the music is graphic in its delineation. The form of the tone-poem is free, closely following the emotional trend of Wilde's play, and the work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tambourine, triangle, tam-tam, small bell, two harps and strings. There are two or three principal themes; a motive denoting Iokanaan (John the Baptist) and his denunciation—proclaimed by trombones and tuba fortissimo against a roll of the drums,—the love theme of Salome, and the music of her dance. Hadley has written nothing finer than Salome's love music, and the plastic thematic material, transcendent harmony and gorgeous orchestral coloring of the whole are surpassed in few modern compositions for the orchestra. It is indeed worthy of Strauss, and should take its place among the masterpieces of musical literature. "Salome" has been honored with many performances both in Europe and America; it was once played at a concert in the Augusteum in Rome, and the eminent European conductor Wassily Safonoff was especially fond of it and performed it in many continental cities.

In *Musical America* for November, 1929, appeared the following comment: "Salome is gorgeous. It is a pageantry of sound and color that is unsurpassed in the music of any composer excepting, of course, Wagner. . . . Hadley had no thought, apparently, but to write an expression of the Salome tragedy



in terms of nobility and beauty. The result is soul-stirring."

One of the most fanciful and imaginative of all these orchestral works is the delightful prize rhapsody, "The Culprit Fay," a musical description of Joseph Rodman Drake's poem. This work took the prize offered by the National Federation of Music Clubs in 1909 and was first performed by the Chicago Symphony at Grand Rapids, Mich., under the composer's direction, May 28, 1909. It is full of charm, picturesque and colorful, characteristically Hadleyan. "The middle watch of a summer's night," the poetic tale of the culprit fairy who has been "sullied by the glance of a mortal maiden's eye," the revellings and festivities of the fairies and the humorous conclusion when they are driven to shelter by the crowing of the cock, are vividly portrayed in this musical painting of Fairyland. The description of the summer night at the beginning of the rhapsody is particularly impressive and the jaunty little fairy march in the latter portion of the score is quite irresistible, especially when, nearing its moment of triumph, the coming of the dawn so rudely interrupts the nocturnal pageantry of the fairy court.

Probably the most ambitious of Henry Hadley's symphonic compositions is the tone-poem, "Lucifer," based on a dramatic poem by Vondel, a Dutch writer of the seventeenth century. This work was first performed at the Norfolk, Conn., Festival, June 2, 1914, by the New York Philharmonic under Dr. Hadley. Vondel's poem appeared in 1654,—before the appearance of Milton's "Paradise Lost." The

Hadley tone poem was completed in 1914, just before the World War. This symphonic poem is a large work of stately architecture and grandiose proportions, celebrating the triumph of Good over Evil much as foretold in the Book of Revelation. The composition follows closely Vondel's poem and is composed of five themes; the first, representing Gabriel, is in the nature of a trumpet call and proclaims the goodness of God; the second, that of Lucifer, is in direct contrast, a discordant motif accompanied by trumpet calls; the third theme suggests the voices of angels; the fourth is tranquil, one of happiness and peace, and the last is expressive of victorious joy. The dignified Gabriel trumpet motif which opens the tone-poem is most impressive, furnishing satisfactory contrast with the cutting theme of Lucifer, vivid in its suggestion of evil; the pages in the score devoted to Armageddon (the "war in Heaven") are dramatic and picturesque in the extreme; and the magnificent conclusion is probably the most awe-inspiring climax in all the Hadley orchestral works. The organ, when available, unites with the immense orchestra for which the work is scored, producing a final apotheosis of great majesty, voicing in eloquent strains the thought of God's omnipotence. "Lucifer" is a deeply significant work; it reveals not only an inspired thinker, in the choice and treatment of the subject, but also an American master of orchestral writing equal to any in the world today.

Hadley's most important orchestral composition is a vast tone-poem entitled "The Ocean," inspired by





MRS. HENRY HADLEY (Inez Barbour)



verses from Louis K. Anspacher's "Ocean Ode." This tone-poem was first performed by the New York Philharmonic in Carnegie Hall, New York, under Dr. Hadley, November 17, 1921. The performance was from manuscript, but the work has since been published by C. C. Birchard Co., Boston. The tone-poem opens with an imposing prelude for the full orchestra, leading to a tempestuous allegro movement portraying the sea in its stormiest moods. "Then follows," to quote the composer's own words, "the middle section,—sung by the three flutes over a background of motion in the 'cello and solo clarinet with string accompaniment, suggestive of the following lines from the Anspacher poem:—

"Naiads bound in graceful slumber  
Lie within the dark green caves."

The melodious Naiad theme is sung first by the horn, then by the oboe, and later by other solo instruments. The concluding section, a broad, majestic melody, gradually works up to a powerful climax of "gorgeous sonority," as one critic expressed it, and the tone-poem closes with the idea of "the quiet serene ocean flowing on through eternity." This work was composed in 1920 and 1921 and finished in October of the latter year. "The Ocean" is a masterful achievement in tone painting, a fresh revelation of melodic spontaneity; the thought is sincerely expressed and the scoring is clear and transparent. The New York Philharmonic Orchestra program, speaking of the work's first perform-

ance, states, "Mr. Hadley has responded to the sense of all the sea. He has remembered its unconquerable mystery, its moods of cosmic and terrifying elation, its thunderous laughter, the huge and solemn voice that chants its immemorial song under brooding skies."

Hadley's recent orchestral work, the suite, "Streets of Pekin," was written in Japan in the summer of 1930 and first performed by the New Symphony Orchestra in Tokyo, under the composer's direction, upon its completion. This suite includes seven brief but delightful movements designated as follows: "Great Stone Man's Street," "Sweet Rain Street," "Rickshaw Boy No. 309 (Ma Ben)," "Jade Street (Moonlight)," "Shoe-maker's Street," "Sleeping Lotuses," and "The Forbidden City." In the summer of 1931 Hadley finished a suite entitled "San Francisco," comprising three movements: "The Harbor" "Chinese Quarter" and "Mardi Gras." In the first movement he has made experiments in ultra-modern harmonies, especially in portraying the density of a morning fog in the bay, with the mingled sounds of tooting ferry boats and tugs in the general impressionistic din. The composer's latest work for orchestra is an Academic Overture, intended as a sort of American counterpart of Brahms's overture based on German college songs. Another recent instrumental work is a broadly developed overture, "Youth Triumphant," for band, composed in Somerville and first played at a notable concert in Boston early in 1931. Several years ago he contributed to

the field of orchestral music for moving picture theatres an occasional overture, "The Spirit of the Elements," designed to be performed in conjunction with special scenic effects in the Strand Theatre, New York, upon the occasion of its fifth anniversary.



CHAPTER VII

THE OPERAS





## CHAPTER VII

### THE OPERAS

**H**enry Hadley has achieved much in the role of dramatic composer and appears fully as successful in that field as in the domain of the symphony. His vivid imagination, pictorial suggestiveness and programmatic turn of mind, displayed in the instrumental works, qualify him to writing for the stage. Some years ago, he composed incidental music for two plays, "The Daughter of Hamilcar," for Blanche Walsh, and "Audrey" for Eleanor Robson, besides several comic operas such as "Nancy Brown," "The Fire Prince," and "The Pearl Girl." But the first serious work displaying his talent for dramatic composition was the lyric drama, "Merlin and Vivian," with text by Ethel Watts Mumford, composed during the European sojourn.

"Merlin and Vivian" reveals the modernity of the composer's later style, and dissonance is quite freely employed throughout the work. The drama is evidently intended for concert performance, although the scenic settings are quite explicitly described. It is much shorter than the customary opera and is compact in construction. The music of this concise lyric drama is most interesting, perhaps rising to the highest level in the love duets, the male choruses and the passages associated with the incantation of the "ship of dreams." "Merlin" is Mr. Hadley's sole excursion into the domains of Arthurian legend, and he once remarked that this work has "a little too much Wagner in it."

The successful grand opera, "Safié," with libretto by Edward Oxenford, produced in Mayence, is in one act. The work is based upon an ancient Persian legend dealing with the love of a princess, Safié, for an envoy named Ahmed. This high official, upon being sent far away on a diplomatic errand, promises to send his loved one a rose every week as a token of his devotion. After his departure Safié is insulted by Zehu, son of a well-known magician, from whom she is saved by her uncle. Zehu plots revenge, and manages to procure a poisoned bracelet, sending it to Safié, thereby causing her death. As she is dying, the first rose arrives from her absent lover, sent from the city gate, and she expires with the name of Ahmed upon her lips. The score of this work is said to be sane in character, and not of the ultra-modern school.

"The Atonement of Pan," a music drama with a poetic libretto by Joseph D. Redding, written for the midsummer High Jinks of the Bohemian Club in 1912, was produced with David Bispham in the title role and scored an overwhelming triumph. The scene of the drama, designed for out-of-door performance, is laid in the golden land of Arcady; the story deals with the great god Pan and his expiation of his early misdeeds through the bringing of harmony and joy out of hate and disorder. During the first act,—the cave of Astraeus in the forest on a mountain side,—Pan decides to bring about good in the life of a child, Zephyrus, who is seen chasing butterflies in the sunlight of a halycon summer day. Zephyrus is the son of Astraeus, Father of the

MODERATO E TRANQUILLO

THE HARBOR

Henry Hadley.

Fl. 3/4

Ob. 3/4

Cl. 3/4

Bsn. 3/4

Hr. 3/4

Tp. 3/4

Tbn. 3/4

Tuba 3/4

Timp. 3/4

Cello 3/4

Bass 3/4

*imitating fog horns*

*muted*

*mf*

*pp*



Winds, and Eos, afterwards Aurora, Daughter of the Dawn. The mother and son are fleeing from the cruel wrath of the destructive Astraeus and Pan convinces Eos that he wishes to do good and help her child to attain a life of harmony and beauty. Astraeus pursues the fleeing pair, by causing his harpies to fly after them, and the Flight of the Harpies concludes the first act with a terrific tempest of wind, thunder and lightning.

The second act reveals the vale of Arcadia and the shrine of Diana ten years later; Orion, the hunter, and his huntsmen, including Silenus his cup-bearer, discover Pan asleep at the base of Diana's statue. They awaken Pan, inviting him to drink, but he refuses and invites them to drink from Diana's well. He intoxicates them with the music of his pipes and they depart. As night falls, the nymphs of the goddess appear and in the moonlight crown their most beautiful member, Chloris, as Flora. Pan brings the grown up youth, Zephyrus, to the scene and the lad immediately falls in love with Chloris. Orion, who also wants Chloris for his own, re-appears with his train and rudely interrupts her love scene with Zephyrus. A duel between the rivals ensues in which Orion tries to attack Zephyrus with his knife, but Diana's bow comes to the rescue and slays Orion at the foot of the statue. Zephyrus and Flora now resume their love scene and Pan falls asleep again.

The last act carries us back to the cave of Astraeus, whose owner is found in a state of dejection, owing to the failure of his quest, caused by



Pan's music which has destroyed the power of the harpies. Eos now returns with the young lovers and, after explaining her flight, promises to live with Astraeus if he will consent to the marriage of Zephyrus and Chloris. He willingly does so and pledges himself to his wife, who becomes Aurora, Daughter of the Dawn. Pan's expiation is now fulfilled and as he thanks the powers that be, he is transformed from a cloven-footed, satyr-like being to the perfect condition in which he was born, while the forest is illuminated with a great and tremendous flood of light. Some of the finest musical portions of the work are the Prologue, sung by Pan, the picturesque and terrifying "Dance of the Harpies," an excellent piece of modern orchestration, the music for the Father of the Winds, the "Prayer to Diana," the enchanting "Dance of the Nymphs," and the closing scene. The orchestral suite from the drama is composed of four movements: "Dance of the Nymphs," "Intermezzo," "Entr'acte" and "Dance of the Harpies," also arranged for small orchestra and piano solo. The "Intermezzo," with its broad melodic sweep and purity of musical thought, is one of the loveliest things which Hadley has ever composed. The "Entr'acte," with its suggestion of the pipes of Pan, establishes the true Arcadian atmosphere.

In 1914 Henry Hadley completed his three act grand opera, "Azora, The Daughter of Montezuma," which, as mentioned before, was produced in Chicago and New York in the season of 1917-18. David Stevens contributed the libretto. The opera is based on a historical subject dealing with the reign of

Montezuma in Mexico at the time Cortez brought Christianity to the Aztecs in 1519. The Aztecs were sun-worshippers who offered sacrifices to their god, "Totec."

The story of the opera concerns Azora, Montezuma's daughter, in love with Xalca, a captive warrior from an opposing tribe, who in wooing Azora has voluntarily remained in the service of her father, with whom he has found favor. A solemn introduction opens the first act and the rising of the curtain discloses a courtyard before the so-called House of the Eagles; Canek, a priest, is found worshipping a symbol of the sun, intoning his offering to Totec. Ramatzin,—Montezuma's intended suitor for his daughter—appears on the scene and breathes to Canek the suggestion that Xalca is merely feigning loyalty to Montezuma in the endeavor to win the hand of Azora. As Ramatzin soon leaves, Xalca enters to be questioned by the astonished priest; the young warrior admits his love for Azora and announces in pompous terms that he is a prince in Tlascala with royal blood in his veins. Canek warns Xalca of Ramatzin's intentions as Azora arrives, attended by her maidens. A rapturous love duet ensues of great melodic beauty and emotional warmth, which at its moment of supremacy is interrupted by the festal sounds announcing the feast of Totec. A procession of soldiers, slaves, and dancing girls accompanies the entrance of the great Montezuma and his retinue; martial strains in the orchestra gradually lead to a triumphal chorus of homage with much pomp and splendor. As ringing

trumpet fanfares complete this imposing entrance, the religious rites commence, but an unforeseen interruption occurs. Papantzin, Montezuma's sister, announces that she has received a vision concerning a great religious monarch who is to appear, reigning in a spirit of humanity and love, avoiding sacrifices of blood. The woman's prophecy is vigorously denounced, Montezuma is greatly troubled and Ramatzin suddenly rushes in with news of war. Great consternation ensues; Xalca is summoned to appear before the chieftain and is charged with the responsibility of leading Montezuma's hosts against the attacking foe. The youthful warrior departs with much assurance and enthusiasm; the sacrificial rites are resumed.

The Prelude to Act 2 is taken from the ballet music heard at Totec's feast. The scene of this act is the interior of the Temple of Totec and the music which rings up the curtain is of much dignity. Azora is found looking out into the night while a slave tends the sacred fire. The maiden sings a simple though beautiful aria, "Now Fades the Opal Sky," after which she dismisses the slave and tends the fire herself. No word has come from Xalca, no news of his activity, and Canek enters, suggesting to the chieftain's daughter that her loved one must have failed, or has probably been slain. As the priest leaves Azora kneeling before the fire, in a state of grief and anxiety, the fire priests are heard chanting and a gong sounds announcing prayer. Azora's plaintive song, "Should Xalca Die," is followed by the stealthy entrance of Ramatzin, who makes ad-

vances to the maiden and is repulsed by her. Canek hastily enters, aroused by the commotion, and rebukes the unwelcome suitor. At this point an exquisite trio is introduced commencing with Ramatzin's words, "I Offer Her the World," after which the gong once more summons the people to prayer. The people enter singing an invocation to Totec in strains heard in the prelude of the opera. Montezuma utters complaint at the silence of Xalca and his promise of victory; Ramatzin asks the chieftain to send him forth to fight, requesting also the hand of Azora in marriage. Montezuma grants both requests just as Azora returns to overhear the decision. She refuses to obey Montezuma, points the finger of scorn at Ramatzin, and upon being accused by the latter of her love for Xalca, proclaims in glowing terms her love for the absent warrior. Her angry father vows that if Xalca returns death will await him. The trumpet sounds the victorious arrival of Xalca who enters in exultation, claiming Azora for his bride as a reward for his achievements. Montezuma furiously accuses him of treason and bids Ramatzin to take Azora, who pleads with her parent to spare her such a fate. Her song, "Ask Not This, Sovereign Father," is one of the most stirring melodies in the opera. Her plea is of no avail and she boldly turns to Xalca and before all present, chooses him as her affianced husband. Montezuma, now in great rage, commands Ramatzin to end this; Azora cries that she will end it, and takes a dagger from her girdle. Her father, "beside himself" at this proceeding, tells Xalca to take his daughter, and condemns the

lovers to be sacrificed to Totec at sunrise. Xalca and Azora are seized and bound by the soldiers as the maid falls into the arms of her lover; Xalca's soldiers are heard without, acclaiming their hero, while the priests and people are overcome with fear at their chieftain's terrible decision.

The Prelude to Act 3 is an effective orchestral piece based on the melody of Azora's plea; it is tragic in character, and the sweep of its melodic line together with its emotional intensity make a direct and forceful appeal. The curtain music of this last act is most poetic and the entire act may be called a gradual crescendo from the darkened abodes of paganism to the illumined heights of Christianity. The scene is the Cavern of Sacrifice at dawn; the priests are chanting at the altar, Papantzin is endeavoring to console Azora with her new found faith in the one God; she tells of the purity of Christianity and declares her assurance of but one God,—a God of love, ruling all mankind, who is to protect and redeem them all from the false teachings and curse of paganism. Azora receives it with child-like faith and declares her willingness even to pass through the experience of death, so great is her newly aroused trustfulness. The sound of the death drum is heard, Ramatzin and Canek enter, the soldiers bring Xalca as a prisoner to the cave. Canek bears a final message of pardon to Azora from Montezuma, on condition that she will yield to his will; even Xalca implores her to do so rather than face death with him. A beautiful quintet is now sung by Azora, Papantzin, Xalca, Ramatzin and Canek in



which Azora reiterates her determination to share the fate of her lover. This quintet is one of the most inspired moments in the opera. Montezuma and his people have now arrived and all prepare to witness the sacrifice. As the death drum is again sounded, Papantzin once more speaks as though in a dream of the "glorious banners floating high" which she beholds advancing, of the divine voice speaking to her which fills her with so great a sense of hope in this dark hour. Montezuma pays no heed to his sister, and the doomed lovers unite in a duet proclaiming that there is no death for them, only a moment's darkness, followed by a rapturous awakening in a land of eternal joy. A shaft of light breaking into the cavern rests upon the victims; Canek raises his arm to strike when the sound of distant voices arrests his movements. It is the voice of the Spaniards bringing their message of the Christ. The tragedy is averted. Nearer and nearer come the voices and a great "stir of apprehension" results among the people. This gradual approach of the Christians is impressive beyond description; Cortez appears at the entrance of the cavern on a noble white charger, surrounded by his soldiers, priests and people carrying a large white cross with emblazoned banners. The wonderful sight fills the Aztecs with fear which they voice in a frantic prayer to Totec. The Cross is placed upon the altar of sacrifice, the shaft of light rests upon it, and Canek falls to the ground overcome with fear. The cavern is now filled with people as the Christians take possession; their song of joy and peace steadily in-

creases in volume until the glorious strains of harmony seem to overpower all else. This magnificent music leads onward and upward to the final chorus, reaching its climax in the words, "There is no other God but Him on High!" The pagan hosts to the very last vainly endeavor to extol their false god, Totec, but are overwhelmed by the great chorus of Christians proclaiming that "God Is King of All!" Azora, Xalca, and Papantzin unite with the Christians in worshipping the one God; Montezuma and his associates are speechless with amazement at the downfall of their religion and the apparent redemption of those forsaking it for Christianity. "The Cross and banners are held aloft; amid the sound of jubilant chimes, the curtain descends" upon the scene of rejoicing, closing the opera in a spirit of lofty grandeur.

The cast of "Azora's" first performance was as follows:

|           |       |                   |
|-----------|-------|-------------------|
| Azora     | ----- | Anna Fitziu       |
| Papantzin | ----- | Cyrena Van Gordon |
| Xalca     | ----- | Forrest Lamont    |
| Ramatzin  | ----- | Arthur Middleton  |
| Canek     | ----- | Frank Preisch     |
| Montezuma | ----- | James Goddard     |

The music of "Azora" is cast in the customary modern operatic style; the melody, when dramatically consistent, is in the voice parts; at other times the melodic element is largely in the orchestra. There are a few set pieces,—duets, the trio in the second act and the quintet in the last act,—although the



orchestra carries on a continuous web of polyphony, thereby welding the score into an organic whole. The choruses in the final scene are of course demanded by the action. The harmony is for the most part very rich, and extremely dissonant passages are only to be found in the more critical situations. An effective use of "whole tone scale" devices is found in the closing section of Act 2. The music of the Aztecs contains sufficient local color.

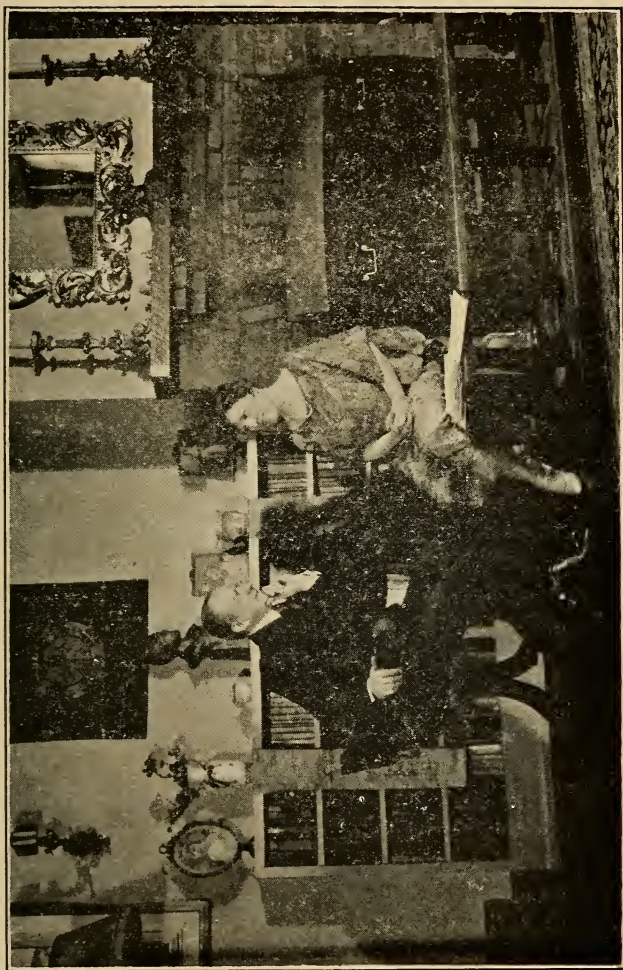
From the time of Christianity's first appearance in Papantzin's dream narrative to the triumphant climax at the end, whenever the Christian element is in the foreground, a sense of spirituality seems to be reflected in the music. The orchestra is brilliant and colorful throughout. "Azora" is a true twentieth century music-drama; it is to be hoped that this work will become established in the repertoire of our leading opera houses, because there is no finer American opera.

The one act opera, "Bianca," which won the prize offered by William Wade Hinshaw in 1918, is a delightful, sparkling score brimming over with melody. The libretto by Grant Stewart is taken from an old Italian Comedy, Carlo Goldoni's "La Locandiera," ("The Mistress of the Inn"). The story treats of the wooing of Bianca, mistress of the inn, by several suitors from various walks of life and her final acceptance of her humble servant, Fabricio. The general musical structure of "Bianca" follows the order of tone-speech, although the lyric moments are not unlike the old Italian aria forms, and a charming ensemble brings the happy ending. The opera was

well received at its first performance and critics declared it to be in the style of "the lyric comedies of Wolf-Ferrari," with the orchestra filling an important descriptive place while not interfering with the action. Maggie Teyte, Henri Scott and Carl Formes, respectively, sang the principal roles at the opening presentation of the work under the composer's direction.

The composition which at present is recognized as Henry Hadley's dramatic masterpiece is the two act grand opera, "Cleopatra's Night," with a libretto by Alice Leal Pollock based on a Gautier prose tale. The composer has spoken as follows of the origin of this work: "While a student in Vienna, I chanced upon Theophile Gautier's fascinating short story, 'Une Nuit de Cleopatre,' and was much impressed by his descriptions. But it was only after I went to Egypt and saw the landscape and vivid coloring that I determined to write something with this wonderfully romantic and mysterious country as its background. Then I recalled this story, and the possibilities which it offered,—not only as an imaginative flight, but a practical piece for the theatre.

"I visited all the cafés-chantants, and native theatres in Cairo, determined to take down some material, but found it all so crude and primitive and atrociously out of tune that I fled into the country to seek inspiration from nature." Mr. Hadley forthwith spent a few weeks "in the outskirts of a little village on the Suez Canal, called Ishmalia," where he sought atmosphere for the work. The opera commences with a brief instrumental prelude and



DR. AND MRS. HADLEY IN THEIR FORMER HOME, 410 W. 24TH ST., NEW YORK



the rising of the curtain reveals the bathing pool in Cleopatra's summer palace. It is the hour of sunset; the Egyptians are heard distantly chanting across the Nile, which flows beyond the columns surrounding the sunken bath. Mardion, the queen's favorite slave, enters with a companion, Iras, whom she tells of her love for Meiamoun, a hunter, who in turn is infatuated with Cleopatra herself. Cleopatra's barge approaches, and upon making her entrance, the queen is carried to her terraced lounging place. She laments the fact that no rain has fallen for a long period, and with her discomfort in the burning heat of the tedious afternoon, implores the gods for some excitement to relieve the monotony of her existence. A whizzing arrow comes flying into the enclosure, and falls at her feet; it bears the simple message "I love you!" Meiamoun the hunter, who is responsible for the occurrence, is presently seen emerging from the pool. He declares his love for the queen, who immediately responds and orders her guards to allow him to remain. She grants him a night of love on the condition that he meet death at sunrise. Mardion pleads with him, but it is of no avail. The unhappy slave who is secretly in love with Meiamoun, then stabs herself and falls dead while the queen and her lover, after an impassioned scene, withdraw to the interior of the palace.

The scene of the last act is a courtyard outside the palace, covered with a canopy through the opening of which may be seen the starlit sky. It is just before dawn; the sumptuous banquet of the previous night has long since ceased, but the weary partic-



ipants once more arise to greet the queen and her lover as they descend from the palace. The queen orders a ballet, but this entertainment has no interest for Meiamoun who can think only of Cleopatra. The dawn gradually breaks and Meiamoun prepares to die. Cleopatra now realizes that the whole affair has resulted in something more than a mere diversion and that she has fallen hopelessly in love with the young hunter. She orders the canopy closed to shut out the dreaded light of day and commands Meiamoun to live for her. A fanfare of trumpets announces the approach of Marc Antony; the tragedy is now inevitable, Meiamoun bids farewell to Cleopatra, drinks from the poisoned cup and falls at her feet—dead. Cleopatra covers the form of her loved one, and, with many a backward look, gradually ascends the steps of the palace to meet Antony. As she disappears within, the curtain falls.

The music of "Cleopatra's Night" is in the modern idiom and is some of the finest Mr. Hadley has composed. The style is that of free vocal declamation with the melos in the orchestra. The Oriental atmosphere, with its vagueness, mystery, and subtlety, is at once established in the motif for clarinet with which the prelude commences. The theme of Cleopatra's love forms the principal subject matter of this prelude; the chant of Egyptians praying for relief from the drouth gives a most picturesque touch in the opening scene and the sense of rhythmic activity in the orchestral background commences with the dialogue of Mardion and Iras. The entrance of Cleopatra is gorgeous. Her song, "I Love You," in



response to Meiamoun's confession has a broad melodic sweep rising to lofty heights. The final chorus of Act 1, in the nature of a tribute to Cleopatra, is very majestic and imposing, rich and warm in harmonic vesture.

The Intermezzo played by the orchestra between the acts, based on the Greek Dance and Meiamoun's love song in the second act, is an exquisite piece of work, embodying the spirit of ancient Egypt and its tropical beauty. The languor of the Egyptian night seems to be suggested in the sensuousness of the music, and the love song, in the garb of a flute solo, produces a very ethereal effect.

The brilliant orchestral prelude to Act 2 expresses all the bacchanalian joy, barbaric color and riotous splendor of the royal feast. The "Ballet Music," including a Solo Greek Dance, a graceful "Dance of Greek Maidens," and the wild "Dance of the Desert Girls," is all most interesting. Meiamoun's song, "I Love You," is the principal melody in the opera and the culminating point of the last act; it is direct in its appeal—spontaneously and sincerely expressed. The interruption of Cleopatra's last command by the clangor of Antony's trumpet call is a masterful dramatic touch. Cleopatra's farewell song is one of much pathos, and the conclusion of the opera, in its quiet dignity, is immensely impressive. The theme of Cleopatra's love from the prelude brings the end.

"Cleopatra's Night" was splendidly mounted at the Metropolitan Opera House, New York; Norman Bel Geddes designed the elaborate scenic settings, Frances Alda essayed the role of Cleopatra, and

Orville Harrold that of Meiamoun. The critics on the whole received the work well; a few felt that the quality of thought inherent in the story was not strikingly conveyed through the music, though practically all agreed in praising the musicianship and orchestral mastery displayed in the score, and the majority found the music effective dramatically. James Huneker wrote that "the voice of Henry Hadley is unmistakeable even when the hands of Wagner, Strauss, or Debussy are sometimes in evidence." He praised the work in many ways. Henry T. Finck pronounced it the best of the ten American operas staged at the Metropolitan in twelve years.

A one-act opera exists in manuscript, based on an old French tale. Glenn McDonough wrote the play and it was afterwards made into a libretto entitled "A Night in Old Paris" and performed at a Lambs' Gambol at the Metropolitan Opera House, New York.

CHAPTER VIII  
THE CHORAL WORKS



## CHAPTER VIII

### THE CHORAL WORKS

Among the earliest of Henry Hadley's choral works, are the six ballades for chorus and orchestra: "The Fairies," "In Arcady," "Jabberwocky," "Lelawala, a Legend of Niagara," "The Princess of Ys," and "A Legend of Granada." The last two works are for women's voices, and "A Legend of Granada," with its Spanish atmosphere, is very charming. A baritone solo adds dramatic coloring to the women's chorus in this work. Of these works, "Lelawala" is the most beautiful. The more recent compositions of this sort include four cantatas for women's voices and orchestra, "The Fate of Princess Kiyo," "The Nightingale and the Rose," "The Golden Prince," and "The Fairy Thorn." "The Fate of Princess Kiyo," a Japanese legend, is a powerfully dramatic composition containing music of much inspiration; "The Golden Prince," based on a prose tale of Oscar Wilde entitled "The Happy Prince," is one of the most charming of Hadley's works in this form. The early cantata, "In Music's Praise," although written over thirty years ago, is a mature choral composition for mixed voices and orchestra. It is divided into three parts, "Music and the Arts," "The Music of Nature," and "Music's Glory." The soprano solo in the second part, a tone picture of "morning in the summer woods," with the songs of the birds,—is one of great beauty, The storm chorus breaks into the peace of this atmosphere, affording a most dramatic contrast.

Henry Hadley always writes effectively for voices; his part-writing is pure and his vital harmonic sense lends distinction to the choral compositions. From the most youthful pieces, written for the schools, to the later works, one finds an extraordinary richness in harmony. He has composed large numbers of part songs of a secular nature, as well as an array of sterling anthems for church use. Hadley's church music sounds a note of religious exultation, spiritual in its thought, strong and virile in its inspiration. For the Protestant Episcopal Church he has written many fine compositions, including a stirring "Te Deum in A Major" and a complete "Service in E Flat Major."

One of Hadley's largest choral works is the setting of Henry Van Dyke's poem, "Music: An Ode," in which the composer pays a lofty tribute to the beloved muse which has constantly served him since childhood and for which he has labored so heroically. This work was composed for the sixtieth anniversary of the Worcester, Mass., Festival in 1917; Dr. Hadley conducted the first performance, and the work was repeated the following year under Dr. Arthur Mees. The form of the work is unique, owing to the structure of Dr. Van Dyke's poem, and the composer requested that some strophes of a contrasting nature be added, to which Dr. Van Dyke readily consented, resulting in the section, "War Music," appropriate to the period in which the work was composed.

The most beautiful parts of the work are the "Prelude," "The Symphony," "Iris," and "Sea and Shore." The music of the "Prelude"—the opening



number—is perhaps the finest in the entire ode, fully expressive of the beautiful in art, rising again and again to rapturous heights. It is based on a theme denoting “Music born of love;” now the voices predominate, now the orchestra, now both are richly interwoven and blended in a choral song of ecstasy.

The “Play Song” for children’s voices, “Sleep Song,” for women’s voices, and “Hunting Song,” for male chorus, with an accompaniment replete with “the tones of the hunting horn,” are all delightful; the section devoted to Dance Music includes a choral Minuet, followed by a Waltz for soprano solo, which is rudely interrupted by the War Music in which stirring martial strains call the men to the colors. The terrors of modern warfare are echoed in the music which follows until the victory is announced by full chorus, organ, trumpets, and drums. Music is summoned to mourn the slain heroes, the call of “Taps” is sounded, accompanied by a muffled drum roll, and the first half of the “Ode to Music” reaches an overpowering conclusion in which the regular chorus and children’s voices mingle in a song of patriotic gratitude.

The first movement of the part entitled “The Symphony,” is mostly choral, although solos are introduced for the sake of contrast and variation; an instrumental scherzino for wind instruments is an interesting feature and the slow movement, a vocal quartet of much serenity, follows, in which the part-writing is exquisite. The last number, “Sea and Shore,” is in the lofty style of the “Prelude;”

an episode brings a return of the theme "Music born of love," and a good old-fashioned fugue leads to the glorious finale in which the chorus, children's voices, orchestra, and organ unite in a grand apotheosis to the most sublime of all the arts. A sonorous proclamation of the "Music-born-of-love" melody in the orchestra combines with the theme of the final hymn intoned by the trombones, thus forming a majestic and fitting conclusion to this inspired work.

The World War brought forth many compositions from Mr. Hadley's pen, such as the song "To Victory," the "Agnus Dei," inscribed to Cardinal Mercier; a beautiful "Prayer" for violin and piano, dedicated to King Albert of Belgium; "Friend of the World," in memory of Theodore Roosevelt; "America to France," for Marshal Foch, and the "War Music" in the ode; but his most important product of the great conflict is the ode for mixed Chorus, soli and orchestra entitled, "The New Earth." The poem by Louise Ayres Garnett commemorates the struggle and the supreme sacrifice made by those who gave their lives. The music of this ode was completed on Abraham Lincoln's birthday in 1919, soon after the close of the war. It has been extensively performed. The closing number, "Song of the Marching Men," has proved very popular with audiences. "The New Earth" is in every way a significant work.

We continue this review of Henry Hadley's choral compositions with his oratorio, "Resurgam," written in memory of his father, designed for soli, double chorus and orchestra, also a setting of a poem by Louise Ayres Garnett. "Resurgam" was first per-

formed at the Cincinnati Festival in May, 1923, under Frank Van der Stucken. The work is planned in four parts: "Birth," "Life," "Death," and "Re-birth" and each of these parts is sub-divided into separate numbers. The first number, "Out of the Dust Thou Hast Raised Me," is a splendid piece of choral writing, noble and dignified in character, musically substantial. It reaches a lofty triumph in the words, "For Thou hast shared the gift of life and my spirit sings within me." An alto solo follows, "Love Supreme and Light of Light," after which is inserted an interlude in the nature of a scherzo for children's voices, "Over the Hills of the Sky They Come Dancing,"—one of Hadley's finest flights of fancy.

The second part commences with a bass solo, "Into the Noon of Labor I Go Forth," followed by the quartet, "I Know My Fires Consume Too Fast."

Part III consists of two extended choral numbers interspersed with soli, "Into the Valley Land My Feet Descend," and "When Sleeping Shall My Eyelids Close." The first of these numbers includes an impressive soprano solo. This portion of the work attains a fine solemnity; and includes pages of the utmost dramatic intensity.

The last section begins with an exultant orchestral prelude proclaiming the thought of the Resurrection. A tenor solo, "I Slept and Now I Wake," expressing in joyful strains the gratitude of those who have gained the realization that man is born again, leads to the mighty final chorus, "I Praise Thee," in which the double choirs, orchestra and organ are superbly

united. The work concludes with a vigorous fugue culminating in a triumphant choral,—a grand paean of praise:

“Home to the Voice that sang me  
Home to the breath of birth,  
Home to the bells that rang me,  
From heavenly heights to earth,  
Home to the hand that wrought me,  
Home to the primal sod,  
Home to the mind that thought me,  
Home to the breast of God.”

“Resurgam” is a most fitting tribute to the man whose noble life work it commemorates, bearing to all a universal message of eternal life, and fulfilling the loftiest of musical ideals.

Henry Hadley’s opus 100—“Mirtil in Arcadia,” a Pastoral founded on an old French tale, with text by Louise Ayres Garnett, dealing with the loves of Mirtil, son of Venus and Adonis—is designed for mixed voices, soli, and orchestra, with children’s voices and a story-teller. The first performance took place at the festival in Harrisburg, Penn., May 15, 1928, under Dr. Hadley’s baton. “Mirtil in Arcadia” is Hadley’s greatest secular choral work and in many ways one of his supreme achievements. Conceived in the customary modern vein of the early twentieth century, its music is withal melodious and colorful with striking choral and orchestral effects. A prevailing spirit of Hellenic beauty dominates the whole. It is a powerfully dramatic work employing all the rich harmonic and imaginative resources of

the composer, and many pages of the score contain masterful touches.

We quote from the review of this work written by James P. Dunn for the Manhattan Symphony Orchestra program notes in 1930: "The chorus of Little Loves summons Arcadia to awake and hear the story-teller's narration. Venus tells us of her 'love child.' Shepherdesses and their swains sing a lullaby, but Jove, in direful contrast, reminds us of Mirtil's predestined doom. Venus, however, touches all maidens' hearts to Mirtil's compliance, and, Amaryllis thus draws upon herself the jealousy of the Goddess Flora, who afflicts her with the curse of old age, a defect soon remedied by the obliging maternal Venus. Presently, the slaying of a wild boar affords Mirtil opportunity to demonstrate his skill and courage. But, like Siegfried, our hero must journey in search of adventure, and, despite renewed warnings of doom from Jove, a ship conveys him to the banks of the River Ladon, where he now wins laurels as a musician by vanquishing Amintas as a flutist, and is rewarded by the hand of the latter's 'radiant and unrivalled Sylvanira.' The still vengeful Flora pursues Mirtil, but through the intrigues of Venus she herself falls a victim to his love. Jove now reminds us that Flora is recreant to her duty 'to woo the Earth and flood Arcadia with Spring.' As a result the hero's doom is decreed and despite the supplications of everyone this catastrophe is consummated. Yet Mirtil is not dead, for he lives in his immortal love and 'the wistful pageantry of Death makes way for the Miracle of Spring.' "



The unfoldment of the tragic narrative reaches a most devastating cataclysm with Jove's fatal condemnation of Mirtil in the ensemble, "The Winds of Doom," after which an idyllic mood returns in apostrophe to this "Miracle of Spring," born of love-sorrow and death. At the close of the work the voices resound with the stirring, joyous call, "Awake, Arcadia, Awake!" The orchestral surge mounts to an exultant outburst of tonal splendor like a wave of sunlight flooding the earth, at the subsiding of which the music flows to an ethereal ending.

In speaking of the story Mr. Dunn says: "Yet after all its interest lies not so much in its narrative, but in the moods which it evokes: moods that conjure green pastures and the bucolic gentleness of Arcadia. One beholds Milton's 'Heaven Yclept Euphrosyne,' Shakespeare's 'Forest of Arden,' the gentle rustics of Virgil's 'Eclogues,' and even the shepherds of the wondrous wintry night of Bethlehem, yet all fuse together in a kaleidoscopic, multi-colored image which for all its suggestions and reminiscences, nevertheless possesses its own individual contour and bright intrinsic beauty." He says of the music "... its structure is held together by the employment of repeated themes. There is a well defined 'Mirtil' theme, a love motif: the bird call is unmistakeable and likewise the import of doom. Further than this the writer prefers to let the music speak for itself." He found the music "a fitting concomitant to the text" and pronounced it "Melodious, natural and unstriving, skillfully orchestrated, resplendent with wondrous choral effects,



glittering with the sparkle of ingenious rhythms, and clearly defined by the deftness of sharp contrasts of mood."

At the première of "Mirtil in Arcadia," Hadley said that he "had given two years of hard work to the writing of this score" and that "his heart was wrapped up in it." The result is summed up by the composer Frank Patterson in the following statement: "There is nothing in American literature comparable to it in poetic fancy, and for sheer beauty it stands alone."



## CHAPTER IX

### IN CONCLUSION



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**H**enry Hadley is America's most universal composer, our foremost living music-maker. Time alone will determine his position in musical history. It is too early at the present epoch to state whether or not he is our greatest composer, too early to prophesy as to the immortality of his music. He is surely our most renowned and—it is safe to say—our greatest conductor. His career has, to the present time, been the most brilliant and cosmopolitan of any native music writer, and he is internationally acclaimed and recognized. Certainly no musician has worked harder for the artistic uplift of our country. Therefore we point with pride to Hadley as a great musician and a great composer, whose works should prove enduring.

Henry Hadley may truly be regarded as an "Ambassador of Harmony," carrying his American musical message to the nations of the world; he seems the most fitting representative of America in his chosen field and he has become an American institution, a vital part of the "American scene." To hear Henry Hadley conduct and eloquently interpret one of his own works, is always an impressive experience—a distinct feature in our national life. Hadley stands for America—the true America and its ideals—thereby taking his place with those individuals contributing generously to the greatness of our country.

Hadley's career has been typically American, in that he is a self-made man in many respects. Not that his musical training was in any sense incomplete, but that his present attainments have been largely won through sheer hard work, indomitable courage and enterprise. It is true that he has been more honored with performances of his works than almost any of his countrymen, but even so, this could not have been brought about save by a vigorous battle on his part, for recognition. The musical powers of the world are not easily conquered even by the greatest of artists. His early training was of course a contributing factor to his powerful grasp of the technical side of his art; but it took vastly more than that to reach his present eminent position. His career may be considered a success from every point of view, for he has received homage and signal honors at home and abroad. Twice has the degree of "Doctor" been conferred upon him.

Hadley will leave a permanent heritage to America and the world, inasmuch as the bulk of his compositions have been published, including his most important larger works.

As a composer, Hadley has produced works in all forms, many of which are familiar to music lovers throughout the nation. The popularity of his lighter music on the radio is nearly as great as that of Victor Herbert. Such ingratiating works of Hadley's as the "The Atonement of Pan" suite, the "Silhouettes," "Ballet of the Flowers" and the "Three Pieces" Op. 95—have become generally known by school, radio, and theatre orchestras, and a great





FAMILY GROUP AT WEST CHOP  
Mrs. Hadley (mother of composer), Henry and Arthur Hadley



measure of popularity has resulted. Many of Hadley's songs, operettas, anthems, and cantatas are to be found in the repertory of artists and musical organizations throughout the United States.

Of the Hadley operas, "Azora" seems greatest, although "Cleopatra's Night" has a greater reputation. Among his choral works, "Resurgam" is worthy to stand beside Parker's "Hora Novissima." "Mirtil in Arcadia" is also an important work.

Hadley's four symphonies possess enduring qualities, particularly the third and fourth. The first movements of these two symphonies seem the more outstanding individually, although the finale of "North, East, South and West" is perhaps as satisfying a symphonic movement as Hadley has given us. It is, however, the author's personal opinion that the "Winter" movement from "The Four Seasons," towers above all the others. This fine piece of orchestral writing is worthy of a Brahms in its rugged massiveness. The "In Bohemia" overture also remains one of the most inspired of its composer's creations.

But, indeed, it is in the three great tone-poems "Salome," "Lucifer," and "The Ocean," that Henry Hadley has risen to his greatest heights. "Salome" at present appears the most important work of the three because it has stood the test of time, and after a quarter of a century is still as powerful as when first written. "Lucifer" is probably the loftiest in conception and is in many ways the most thrilling of these colossal tone-poems; but in "The Ocean" we find Hadley at the zenith of his creative powers.

This majestic score was composed when his technical mastery and musical inspiration had reached a lofty plane. Critics, so far, claim all this for "Salome"—and there can truly be found nothing more supremely beautiful in all Hadley's music than many of the glowing pages of that score. Notwithstanding this verdict, there is, in "The Ocean" an element of grandeur transcending that of all other Hadleyan compositions. A certain compactness of structure, directness of style and forceful eloquence in expression, place this noble work on the highest pinnacle of its composer's achievement. In the author's opinion no other musical portrayal of the sea can rival it, outside "The Flying Dutchman" overture. Debussy's orchestral sketches are concerned only with impressions of certain minor phases and moods of the ocean; the sea is incidental in Rimsky-Korsakoff's "Scheherazade;" Rubinstein's symphony on the ocean evidently must have failed in its purpose, Mendelssohn's descriptive overtures are but mild in comparison, while even in Wagner's vivid prelude the sea is merely the picturesque background of the drama's emotional essence. MacDowell's "Sea Pieces," for piano, are masterful in a small way, but in the Hadley tone-poem the ocean in all its majesty is tellingly set forth and portrayed with admirable conciseness and completeness. Hadley's marine painting might be compared to that of a Winslow Homer in art. The architecture of the work is well nigh perfect in its symmetry, the power of tonal delineation equal to that of Wagner or Strauss, and the effect of the whole overwhelming—superb!

One feels that this poem does not merely express "the ocean flowing on to eternity," but suggests, in a larger sense, the final redemption of the whole human race, after the passing of life's stormy sea. We are reminded of the concluding chapters of Revelation. There is a sense of finality about this music. A realization of eternal peace comes with the serene closing pages of the score, following the tremendous burst of light at its culmination. The entire work might pass for the swan song of the romantic school of music and its composer seems the last of the great romanticists in that domain. We are led to wonder, after all, if the modernists may not be right in asserting that the last word of Romanticism has been spoken—that nothing more of distinction in that vein can be expressed. Yes, despite the gorgeousness of "Salome" and the splendor of "Lucifer," we venture to pronounce this "Ocean" score not only Hadley's masterwork, but the most exalted of American orchestral compositions.

As compared with other American music writers, Hadley, with his manifold gifts, appears the most versatile. MacDowell possessed individuality; Chadwick that rare combination of homely pathos and shrewd Yankee humor indigenous to the American soil. To Parker—and possibly Frederick Converse—may be ascribed pronounced intellectuality, and to other native writers a distinctly national idiomatic expression. The late Henry Gilbert, basing his work upon American racial backgrounds, falls most prominently into the latter category, while some of our younger writers, in the spirit of true pioneers, are,

with their modernistic tendencies, developing a highly individualized national expression and displaying striking originality. Deems Taylor, John Alden Carpenter and Edward Burlingame Hill have composed works with an American tang; Arthur Shepherd has sounded a deeply native note while George Gershwin has very likely done much to free American music from European tradition; so that all these men have thereby expressed, in a measure, the composite elements of our national consciousness. But in the Walhalla of American art there are many mansions and it is doubtful if there can be found another native composer manifesting greater breadth of vision or more of that ability to express universal ideas in a large way—to “think in continents,” as it were—than Henry Hadley. It is difficult to recall another American—with the possible exception of Chadwick—revealing greater melodic inspiration. Henry Hadley indeed stands with those creative artists who have, in the highest spiritual sense, expressed America in music.



## APPENDICES



## COMPOSITIONS OF HENRY HADLEY

(*This is not a complete list, but includes the majority of Hadley's works.*)

OP. 1. Three-part Songs, for men's voices.—BOSTON MUSIC CO.

1. *The Pixies*
2. *Good Night*
3. *The Water-lily*

OP. 2. Easter Anthem "*Christ Our Passover*" for mixed voices.—BOSTON MUSIC CO.

OP. 3. Ballade "*The Fairies*" for mixed chorus and orchestra. Vocal score—BOSTON MUSIC CO. Orchestra score and parts—MANUSCRIPT.

OP. 4. Eight Songs.—BOSTON MUSIC CO.

1. *Come Back*
2. *Song from "Felice"*
3. *Might Love be Bought*
4. *Thou Art So Like a Flower*
5. *Love's Matins*
6. *I Arise From Dreams of Thee*
7. *Joy*
8. *Barter*

OP. 5. Festival March, for orchestra (and military band).—MANUSCRIPT.

OP. 6. Three-part Songs, for women's voices.—A. P. SCHMIDT.

1. *Dreamy Lake*
2. *The Miller*
3. *A Snowflake*

OP. 7. Seven Songs.—A. P. SCHMIDT.

1. *Hope*
2. *Summer Days*
3. *Kathleen*
4. *The Thought of You*
5. *Abandoned*
6. *Greeting*
7. *Why*

- OP. 8. Two-part Songs, for men's voices.—A. P. SCHMIDT.  
1. *A Ballade of Midsummer*  
2. *Even Song*
- OP. 9. Six Songs.—A. P. SCHMIDT.  
1. *Egyptian War Song*  
2. *White Hyacinths*  
3. *Wondrous May*  
4. *The Water Nixie*  
5. *My Star*  
6. *In the Forest*
- OP. 10. Two-part Songs, for mixed voices.—A. P. SCHMIDT.  
1. *O Lady Mine*  
2. *Ballade of June*
- OP. 11. Christmas Anthem "*There were Shepherds*" (mixed voices).—A. P. SCHMIDT.
- OP. 12. Song Album (Twelve songs).—A. P. SCHMIDT.  
1. *Forever and a Day*  
2. *Dear, When I Look into Thine Eyes*  
3. *Jacqueminot Rose*  
4. *A Lonely Fir Tree*  
5. *Kiss Me, Sweetheart*  
6. *O Dark and Loud's the Night*  
7. *A Messenger*  
8. *There's a Woman Like a Dew-Drop*  
9. *Two Sapphires*  
10. *When Thou Art Near Me*  
11. *With a Pressed Flower*  
12. *The Butterfly is in Love with the Rose*
- OP. 13. Ballade "*Lelawala, A Legend of Niagara*," for mixed chorus and orchestra. Vocal score.—A. P. SCHMIDT. Orch. score and parts.—MANUSCRIPT.
- OP. 14. Six Tone Pictures for Piano—OLIVER DITSON CO.  
1. *Fascination*  
2. *Fate*  
3. *Fidelity*  
4. *Folly*  
5. *Fury*  
6. *Festivity*

OP. 15. Three Songs.—OLIVER DITSON COMPANY.

1. *In Thy Clear Eyes*
2. *Love's Calendar*
3. *To Mistress Rose*

OP. 16. Ballet Suite No. 3 for orchestra (and military band).—MANUSCRIPT.

- a. *Scène de Bacchanale*. b. *Intermezzo*. c. *Finale à la Mazourka*.

OP. 17. Three Songs.

1. *By Moonlight*.—JOHN CHURCH.
2. *If Love were what the Rose is*.—JOHN CHURCH.
3. *Springtide*

OP. 18. Four Songs.—A. P. SCHMIDT.

1. *Mir träumte von einem Königskind*
2. *Wenn Ich in Deine Augen seh*
3. *Auf Flügeln des Gesanges* (By the Ganges)
4. *Der Schmetterling ist in die Rose verliebt*

OP. 19. Two Songs.—OLIVER DITSON COMPANY.

1. *The Garden Old*
2. *What the Flowers Say*

OP. 20. Two Songs.—OLIVER DITSON COMPANY.

1. *You'll Love Me Yet*
2. *Nevermore Alone*
3. *How Do I Love Thee*
4. *Der Asra*
5. *I Plucked a Quill from Cupid's Wing*

OP. 21. Cantata "In Music's Praise," for mixed chorus and orchestra. Vocal score—OLIVER DITSON CO. Orchestra score and parts—MANUSCRIPT.

OP. 22. Seven Pianoforte Pieces.—A. P. SCHMIDT.

1. *Love Song*
2. *Capriccioso*
3. *Scherzino*
4. *Bagatelle*
5. *Albumblatt*
6. *Humoreske*
7. *Sarabande*

- OP. 23. Sonata in F Major for violin and piano.—MANUSCRIPT.
- OP. 24. String Quartette in A Major—MANUSCRIPT.
- OP. 25. Symphony No. 1, "*Youth and Life*," for orchestra.—MANUSCRIPT.
- OP. 26. Trio in C Major for violin, 'cello, and piano.—MANUSCRIPT.
- OP. 27. *Te Deum and Jubilate Deo*, for mixed voices.—H. W. GRAY.
- OP. 28. Concert Overture "*In Bohemia*" for orchestra (and band).—G. SCHIRMER.
- OP. 29. Four Songs after Stevenson.—A. P. SCHMIDT.
1. *Swing Song*
  2. *My Shadow*
  3. *Where Go the Boats*
  4. *Young Night Thought*
- OP. 30. Symphony in F Minor, No. 2, "*The Four Seasons*," for orchestra. Partitur only.—A. P. SCHMIDT.
- OP. 31. Overture to "*Herod*," for orchestra and military band.—CARL FISCHER.
- OP. 32. Oriental Suite for orchestra.—MANUSCRIPT.
- OP. 33. Incidental Music to "*Salambo*."—MANUSCRIPT.
- OP. 34. Cantata "*The Princess of Ys*," for women's voices and orchestra. Vocal score.—A. P. SCHMIDT.
- OP. 35. Saltarello for 'cello.—MANUSCRIPT.
- OP. 36. Two Compositions for 'cello and piano.—G. SCHIRMER.
1. *Elegie*
  2. *Gavotte*
- OP. 37. Six songs.—A. P. SCHMIDT.
1. *An April Song*
  2. *A Garden Courtship*
  3. *Molly*
  4. *Because You Cannot Understand*
  5. *Forever and a Day*
  6. *There's a Woman Like a Dew Drop*
- OP. 38. Part song "*Recessional*" for mixed voices.—A. P. SCHMIDT.



- OP. 39. Part song, "How Silent, How Spacious," for mixed voices.—A. P. SCHMIDT.
- OP. 40. Incidental Music to "*Audrey*."—MANUSCRIPT.
- OP. 41. Three songs.—OLIVER DITSON COMPANY.
1. *Contrast*
  2. *Bonjour Violette*
  3. *Youth's Memories*
- OP. 42. Four Poems after Otto Bierbaum.—G. SCHIRMER.
1. *Stille Träumende Frühlingsnacht*
  2. *Morgengesang*
  3. *Gieb, Schönes Kind, mir deine Hand*
  4. *Rosen*
- OP. 43. Dramatic Aria "*Francesca*" for tenor and orchestra.—MANUSCRIPT.
- OP. 44. Five Songs.—JOHN CHURCH.
1. *In Confidence*
  2. *The Face of all the World*
  3. *I Heard a Maid with her Guitar*
  4. *The Year's at the Spring*
  5. *Come What Will, You Are Mine Today*
- OP. 45. Cantata "*A Legend of Granada*," for women's voices and orchestra. Orchestra score and parts—MANUSCRIPT. Vocal score—G. SCHIRMER.
- OP. 46. Symphonic Fantasia for orchestra. Score and parts.—G. SCHIRMER.
- OP. 47. Five Poems of Childhood.—G. SCHIRMER.
1. *Little Boy Blue*
  2. *The Song of Luddy-Dud*
  3. *The Blue Pigeon*
  4. *The Doll's Wooing*
  5. *The Shut-Eye Train*
- OP. 48. Two Songs.—G. SCHIRMER.
1. *Fill a Glass with Golden Wine*
  2. *Rose-Time*

- OP. 49. Three Songs.—G. SCHIRMER
1. *In Gedanken* (Thoughts)
  2. *Il Pleut des Petales de Fleurs* (The Rose Leaves Are Falling Like Rain)
  3. *Liebeslied* (Love Song)
- OP. 50. Quintet in A Minor for piano and strings.—G. SCHIRMER.
- OP. 51. Three-part Songs, for women's voices.—G. SCHIRMER.
1. *You Ask Me for a Song*
  2. *The Catechist*
  3. *One Soul*
- OP. 52. Lyric Drama "*Merlin and Vivian*," solos, mixed chorus and orchestra. Vocal score—G. SCHIRMER.  
Orchestra score and parts—MANUSCRIPT.
- OP. 53. *Three Songs*—G. SCHIRMER.
1. *In the Time of Rosebud's Blooming*
  2. *Butterflies*
  3. *Evening Song*
- OP. 54. Cantata "*The Nightingale and the Rose*," for women's voices and orchestra. Vocal score—G. SCHIRMER.  
Orchestra score and parts—MANUSCRIPT.
- OP. 55. Tone-Poem "*Salome*" for orchestra.—RIES AND ERLER, Berlin.
- OP. 56. Church Service in E Flat Major for mixed voices.—H. W. GRAY.
- OP. 57. Five Love Songs (Frederick Manley).—G. SCHIRMER.
1. *The Rose Awaits the Dewdrop*
  2. *The Rain is Falling on the Flowers*
  3. *Peace*
  4. *My Love*
  5. *O Hermit! O Veery!*
- OP. 58. Cantata "*The Fate of Princess Kiyo*," for women's voices and orchestra. Vocal score—G. SCHIRMER. Orchestra score and parts—MANUSCRIPT.
- OP. 59. Three Songs.—G. SCHIRMER.
1. *Ei-lu-li*
  2. *Moonlight*
  3. *Remembrance*

- OP. 60. Symphony in B Minor, No. 3, for orchestra.—  
Score—PHOTOSTATED.
- OP. 61. Konzertstück for 'cello and orchestra—'Cello and  
piano—G. SCHIRMER. Score and parts—MANUSCRIPT.
- OP. 62. Rhapsody "*The Culprit Fay*" for orchestra—G.  
SCHIRMER. Score and parts.
- OP. 63. Opera (in one act) "Safié"
- OP. 64. Symphony in D Minor, No. 4, "*North, East, South  
and West*," for orchestra.—G. SCHIRMER.
- OP. 65. Dramatic Aria "*Halycone*" for soprano solo and or-  
chestra.—MANUSCRIPT.
- OP. 66. Tone-Poem "*Lucifer*" for orchestra.—C. C. BIRCHARD.
- OP. 67. Suite from "*The Atonement of Pan*" for orches-  
tra.—G. SCHIRMER.
- OP. 68. Two Songs.  
1. *When I Go Away From You*.—CARL FISCHER.  
2. *Love's Rapture*.—HAROLD FLAMMER.
- OP. 69. Christmas Carol "*The Christ Child*."—G. SCHIRMER.
- OP. 70. Cantata "*The Golden Prince*," for women's voices  
and orchestra. Vocal score—G. SCHIRMER. Orchestra score  
and parts—MANUSCRIPT.
- OP. 71. Two Anthems for mixed voices.  
1. *Out of the Depths*.—OLIVER DITSON CO.  
2. *Blessed Are the Undefined*.—G. SCHIRMER.
- OP. 72. Five Songs.—G. SCHIRMER.  
1. *A California Troubadour*  
2. *Nectar*  
3. *Love Song*  
4. *Dousbka*  
5. *My Love the Lily Used to Wear*
- OP. 73. Comic Opera "*The Pearl Girl*."—MANUSCRIPT.
- OP. 74. Sacred Song "*If Ye Abide In Me*."—CARL FISCHER.
- OP. 75. "*Music: An Ode*" for mixed chorus and orchestra.  
Vocal score—G. SCHIRMER. Orchestra score and parts—  
MANUSCRIPT.

- OP. 76. Cantata "*The Fairy Thorn*," for women's voices and orchestra. Vocal score—G. SCHIRMER. Orchestra score and parts—MANUSCRIPT.
- OP. 77. Suite "*Silhouettes*" for orchestra.—CARL FISCHER.
- OP. 78. Three-part Songs after Shakespeare, for mixed voices.—G. SCHIRMER.
- OP. 79. Opera (in one act) "*Bianca*." Vocal score—HAROLD FLAMMER. Score and orchestra parts—MANUSCRIPT.
- OP. 80. Opera (in three acts) "*Azora, The Daughter of Montezuma*."—G. SCHIRMER.
- OP. 81. Waltz-Song "*The Whippoorwill*," for soprano and orchestra.—MANUSCRIPT.
- OP. 82. "*Jabberwocky*" (Ballade for chorus and orchestra).—MANUSCRIPT.
- OP. 83. "*In Arcady*," Idyl for mixed voices and orchestra.—MANUSCRIPT.
- OP. 84. Three Songs.—CARL FISCHER.
1. *The Lute Player of Casa Blanca*
  2. *The Time of Parting*
  3. *If You Would Have It So*
- OP. 85. Ode "*The New Earth*" for mixed chorus and orchestra. Vocal score—OLIVER DITSON COMPANY. Orchestra score and parts—MANUSCRIPT.
- OP. 86. "*A Prayer*," for violin and piano.—CARL FISCHER.
- OP. 87. Part Songs, mixed voices.—G. SCHIRMER.
1. *A Sabbath Day*
  2. *It Was Not in the Winter*
  3. *The Passing of Spring*
- OP. 88. Piano pieces.—MANUSCRIPT.
1. *Rigaudon*
  2. *Valse Brillante*
- OP. 89. 'Cello pieces.—MANUSCRIPT.
1. *Air* (Style ancienne)
  2. *Mazurka*

- OP. 90. Opera (in two acts) "*Cleopatra's Night*" Vocal score.—OLIVER DITSON COMPANY. Orchestra score and parts.—MANUSCRIPT.
- OP. 91. Christmas cantata, "*Prophecy and Fulfillment*" (mixed voices).—HAROLD FLAMMER.
- OP. 92. Suite "*Ballet of the Flowers*" for orchestra (or piano).—CARL FISCHER.
- OP. 93. Two Ballet pieces "*Pierrot and Pierette*" for orchestra.—CARL FISCHER.
- OP. 94. Songs.—MANUSCRIPT.
1. *My True Love Hath My Heart*
  2. *Trees*
  3. *White Butterflies*
  4. *Moon Roses*
- OP. 95. Three Characteristic Numbers for Orchestra.—CARL FISCHER.
1. *Wood Pixies*
  2. *October Twilight*
  3. *In Old Granada*
- OP. 96. Dramatic Overture "*Othello*" for orchestra. Orchestra score—G. SCHIRMER. Parts—MANUSCRIPT.
- OP. 97. "*Semper Virens*," Lyric Drama for solos, chorus and orchestra.—MANUSCRIPT.
- OP. 98. Oratorio "*Resurgam*" for chorus and orchestra. Vocal score—OLIVER DITSON COMPANY. Orchestra score and parts.—MANUSCRIPT.
- OP. 99. Tone-Poem "*The Ocean*" for orchestra.—C. C. BIRCHARD & Co.
- OP. 100. "*Mirtle in Arcadia*," for chorus, solo, and orchestra—C. C. BIRCHARD & Co.

## LIST OF AMERICAN WORKS

Performed by Henry Hadley in New York, San Francisco  
and Seattle

### NEW YORK

Philharmonic Society of New York, 1920-1925

- Victor Herbert: Suite *Woodland Fancies*—Op 34  
Irish Rhapsody for Orchestra  
George W. Chadwick: Overture *Melpomene*  
Anniversary Overture  
Henry Gilbert: Indian Sketches: Suite for Orchestra  
Suite from music for the Plymouth Tercentenary  
Pageant  
Frederick Converse: Symphony No. 2 in E Major  
Deems Taylor: Symphonic Poem *The Siren Song*  
Felix Borowski: Fantasia Overture *Youth* (First time in New  
York)  
Schroeder: Rhapsody for Orchestra *Pan*  
Edward MacDowell: Concerto in D Minor No. 2 for Piano-  
forte and Orchestra  
Carl McKinley: Tone Poem *The Blue Flower*  
Edward Ballantine: *From the Garden of Hellas*, Suite for  
Orchestra  
William Humiston: Southern Fantasy  
Henry Hadley: Symphony No. 1 in F Major *Youth and Life*  
Tone Poem *The Ocean* Op 99  
Symphony No. 3 in B Minor  
Tone Poem *Salome*  
Tone Poem *Lucifer*

### Manhattan Symphony Orchestra 1929-1931

- George W. Chadwick: Overture *Rip Van Winkle*  
*Ecce Jam Noctis* for chorus of male voices orchestra  
and organ  
Mrs. H. H. A. Beach: Symphony in E Minor No. 2 (*Gaelic*)  
Charles Martin Loeffler: *The Death of Tintagiles*  
Edward Stringham: Symphony

- Carl McKinley: *Masquerade*  
Charles Maduro: *Scherzo Espagnole, Trianon, Espana*  
Philip James: *Overture on French Noëls*  
Howard Hanson: *Nordic Symphony*  
James P. Dunn: *Overture on Negro Themes*  
David Barnett: *Variations and Fugue on a Bach Theme*  
Douglas Moore: *Pageant of P. T. Barnum*  
Frederick Converse: *California Festival Scenes*  
Louis Ehret: *Scandinavian Poem*  
Arthur Farwell: *Gods of the Mountains*  
Victor Herbert: *American Fantasy*  
Daniel Gregory Mason: *Chanticleer*  
John Powell: *Overture In Old Virginia*  
                    *Negro Rhapsody*  
David Stanley Smith: *Overture Prince Hal*  
Emil Velazco: *Jazz Piano Concerto (First time)*  
William H. Woodin: *Four Musical Impressions*  
    a. *Chinese Magic*  
    b. *The Unknown Soldier*  
    c. *Souvenir de Montmartre*  
    d. *Tartar Dance*

## SAN FRANCISCO

## San Francisco Orchestra 1911-1915

- Victor Herbert: *Irish Rhapsody*  
                    *Prelude to Act 3, Natoma*  
Edward MacDowell: *Suite in A Minor*  
Frederick A. Stock: *Symphonic Waltz*  
Edwin F. Schneider: *Symphony No. 1 In Autumn Time*  
Gustav Strube: *Overture Puck*  
Henry Hadley: *Cantata In Music's Praise for mixed voices*  
                    *and orchestra*  
                    *Symphony No. 2 in F Minor, The Four Seasons*  
                    *Konzertstück in B Minor for 'cello and orchestra*  
                    *Symphony No. 4 in D Minor North, East, South*  
                    *and West*



## SEATTLE

Seattle Symphony Orchestra 1909-1910

- Louis Madden: Tone Poem *Southern Garden*  
     Beale: Danse Caprice  
 Victor Herbert: Suite Romantique  
 Edward MacDowell: Indian Suite  
 Herman Perlet: Ballet Suite *In Walde*  
 Lucius Hosmer: Ballet Suite  
 George W. Chadwick: Symphonic Suite  
 Henry Hadley: Rhapsody *The Culprit Fay*  
     Overture *Herod*

## NEW YORK

Concerts in Lewisohn Stadium, Summer of 1922

- William H. Humiston: Southern Fantasy  
 Ethelbert Nevin: Barchetta  
     Country Dance  
 Edward MacDowell: Concerto in D Minor No. 2 for piano  
     and orchestra  
     Three Movements from Suite in A Minor, Op 42  
     a. In a Haunted Forest  
     b. In October  
     c. Forest Spirits  
     d. Clair de Lune  
 Watts: Etchings (first time)  
 Henry M. Dunham: Tone Poem *Aurora*  
 George W. Chadwick: *Jubilee* from Symphonic Sketches  
 Lucius Hosmer: Northern Rhapsody (Dedicated to Daughters  
     of American Revolution)  
     March of the Janizaries  
 Victor Herbert: Irish Rhapsody  
 Joseph Breil: Egyptian Sketches (first time)  
 Henry Gilbert: Indian Sketches  
     a. Prelude  
     b. Invocation  
     c. Camp Dance  
     d. Snake Dance  
 Deems Taylor: The Siren Song

James P. Dunn: Overture on Negro Themes

Charles S. Skilton: Two Indian Dances

Henry Hadley: March *The Stadium*

(first time—dedicated to Mr. Adolph Lewisohn)

Overture *In Bohemia*

Tone Poem *Salome*

Air de Ballet

a. Pierrot

b. Pierrette

Three Pieces Op 95

a. Wood pixies

b. October Twilight

c. A Night in Old Grenada

Suite *Silhouettes*

From *Cleopatra's Night*

a. Intermezzo (flute solo)

b. Dance of the Desert Girls

Tone Poem *Lucifer*

Mengelberg: Barcarolle (orchestrated by Henry Hadley)

# NEW YORK

Concerts in Lewisohn Stadium, Summer of 1926

Felix Borowski: Tone Poem *Semiramis* (first time in New York)

Victor Herbert: Serenade for Strings

a. Love Scene

b. Canzonetta

c. Polonaise

Schroeder: *The Emperor Jones* (first time in New York)

W. J. McCoy: Prelude to Act 3 of the opera *Egypt*  
(first time in New York)

Henry Hadley: Symphony in B Minor, No. 3

Rhapsody *The Culprit Fay* (first time in Stadium)

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